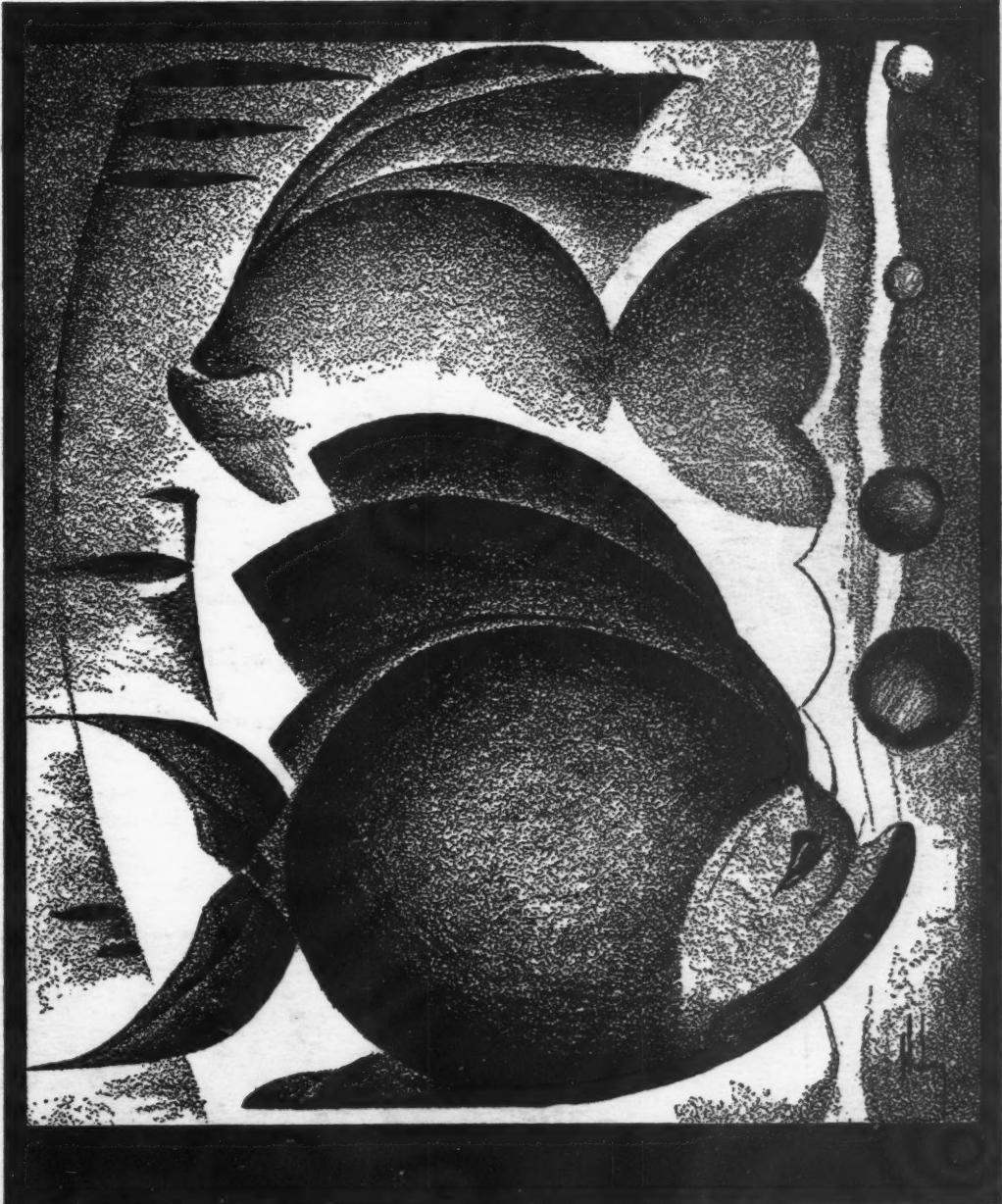


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CREATIVE ARTS • INDUSTRY • EDUCATION • LEISURE

FELIX PAYANT, Editor

VOL. 38

No. 2

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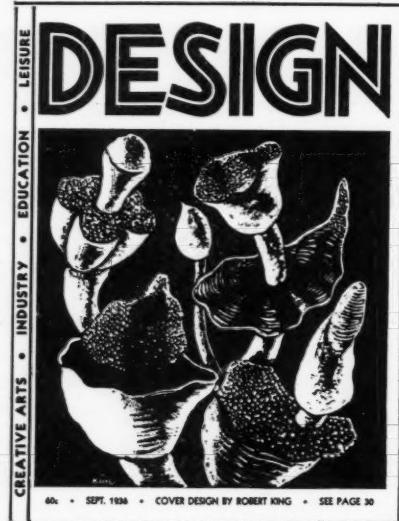
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NOTICE

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OUR 1936-37 NUMBERS
WILL BE BETTER THAN EVER



MANY ADDED FEATURES NEW
FORMAT AND COVER PLAN
NEW ART INTEGRATION IDEAS
MATERIALS AND THEIR USES
TECHNICS FULLY EXPLAINED
BACKGROUND MATERIALS for
DESIGNERS • TEACHERS • PUPILS

• • • •

MODERN INDUSTRIAL DESIGN

OUTLINES CREED OF THE NEW ART EDUCATION

Besides the stimulation to be derived from a well-planned format with excellent large illustrations worthy of a magazine of contemporary art, DESIGN will, throughout the coming year, be enlarged in scope. There will be emphasized that which has merit as creative art and articles for teachers which promote sound educational theory. A popular new feature will be the four-page art activity supplement published monthly in connection with DESIGN covering completely the various phases necessary to help teachers with an art activity program. These will be procurable for classroom use at a nominal sum. Write.

"AT LAST UNITED STATES HAS ONE ART
MAGAZINE WE CAN BE PROUD OF"

An Art Educator

SUBSCRIBE NOW FOR SEPTEMBER

THE EDITOR'S PAGE

We believe that aesthetic expression and art appreciation should be part of everyone's equipment for life, and that the creative way of learning is the only one to be tolerated in our schools today. Many educators, especially the small-town superintendents and administrators, find it difficult to realize that our formal methods, which feature the recitation period with dull acceptance of textbook facts, and place a premium upon following rather than initiative, must be changed if our schools are to do their work properly in this new democracy in America. The story is practically the same in all schools from the primary grades through the colleges and technical schools. It applies to the education of adults as well as children. There have been some important facts learned about the education situation in recent years, and much of this indicates that the arts can do more for the education of the whole individual than any other phase of school work. This does not mean that merely because art appears on the program the pupils in the school are really growing through art experiences.

There is still much to learn, for the superintendent, the grade teacher, the art teacher, and the artist, about the arts in education. And the past year has shown that all of these people really want to understand. There never was a time in education when we were so concerned about art and its possibilities. In the various educational conventions a tremendous growth in this direction was evident. At the Superintendents' Division of the National Education Association, several programs were devoted to art in education. Administrators took prominent places in discussions, showing that many of them consider art fundamental in education.

At the Progressive Education Convention in Chicago the numbers were beyond all expectations. Art teachers, grade teachers and high school teachers showed by their large attendance at meetings on the creative arts that they believed in creative learning. At the joint meeting of the Western Arts Association with the Southeastern Arts Association there was much more emphasis on creative arts than ever before. The problem of making art more vital was stressed, was the important one throughout the past year at these and the other conventions, Eastern Arts and Pacific Arts. We believe progress was made in the right direction. Many more small conventions and conferences on education were held this year than have been held in past years. All of this interest is encouraging for those who are concerned with art and education; it shows that interest is growing. But there are still many persons who may use the terms and phraseology of art without arriving at the basis of understanding. We should like to feel that art teachers realize what worthy objectives really are, and having established these, that the methods used to realize these objectives are suitable. When the methods have been established, the means used to arrive at these goals can be carefully adjusted.

We know now that all sound education requires that learning be creative. That is, there must be an entirely different approach to learning than there was in the formal school.

To arrive at creative learning there must be an emotional coloring in order to have any value to the individual concerned. There are still those among art teachers who expect to arrive at appreciation through history and the memorizing of dates and facts; others expect to arrive at appreciation through lectures and talks on the intellectual and philosophical side. Perhaps a few remain who expect to accomplish desired results through sentimental stories about pictures. The failure of all these methods is obvious to those who are attuned to art in its creative sense, and the very value of art to the individual is lost when its possibilities to exercise properly the emotion, the intellect and the will, are limited.

During next year we are to publish still further helps in DESIGN for those interested in art education as it relates to the individual and society today. Added to the type of matter we published this year we shall offer much in the way of how art education can be made vital, how integration may be expected to take place in the child's personality, how methods may be adjusted to meet a real situation, and how materials may assist in objectifying the ideas and feelings of the individual. We shall welcome any work, articles and letters dealing with the problems of art as they are today, and their relation to the education of individuals of all ages; accounts of outstanding progress in schools or other places will be given space on our pages. In fact, we invite the assistance and co-operation of all those who are seriously concerned with well integrated culture in America.

Felix Payant



A COMPOSITION IN OIL

BY BARBARA YOUNG
ALAMEDA HIGH SCHOOL
ALAMEDA, CALIFORNIA
ELIZABETH SMITH, TEACHER

THE TAPESTRIES OF MARGUERITE ZORACH

The public at large is conscious of the work being done by painters, sculptors and designers in endowing the common things of life with a certain dignity and beauty. But only too few persons know of the work of Marguerite Zorach, and to her must be given the credit for re-establishing embroidery as a serious art form. This craft has never reached such excellence, perhaps, since the days of the fine Gothic tapestries. But these embroideries do not obtain from that or any other period. They stand alone and while they are entirely modern, there is a timeless quality which would make them at home in many periods of art.

The subject may be vast enough to include a whole family and its activities or even New York City itself but it never rambles or seems cumbersome. There is a unity and sustained spontaneity that can be only the product of a sound art consciousness, a fertile imagination, a vital spirit, and discriminate craftsmanship. That her long experience in painting has stood her in good stead is most apparent in the unerring craftsmanship, the surety of composition, the clear perception of textural values, and the never failing sense of color. There is a monumental quality about the compositions, but their immense complexity is handled with such sensitivity and intelligence that they present themselves with an untrammeled, almost impulsive manner. There is, however, nothing haphazard or careless about any of the designs. Underlying their candor is the unifying and controlling force of the mature artist.

In the juxtaposition of textures and colors Mrs. Zorach displays the full beauty inherent in the wool which she uses. It is unfortunate that the illustrations cannot show her discerning use of texture and her awareness of the possibilities of color arrangement. The limitations of the materials seem to have given zest to her inventive powers rather than to restrict her imagination.

To better understand the approach of Mrs. Zorach to her work it would be helpful to quote what she herself says. "I am first of all a painter. It was my interest in color (later in texture) and a certain spirit of adventure that led me to do a picture in wool. I became fascinated by the possibilities of the new medium and developed it more and more. Every medium has its advantages and its limitations. I enjoyed developing new and unsuspected phases in this medium. It

made natural a tremendous amount of detail because of the very slowness of accomplishment. To spend months covering a small space without the constant interest of problems of color, design, and creative expression would be unthinkable. It requires no patience to do what fascinates and interests one, and it is no more difficult to spend three years developing one tapestry than to divide one's interest over fifty paintings.

"These works are built out of my life and the things that have touched my life. They are planned in a large general scheme or design and every detail and problem of color is related to that design through the actual working. It is a constant creation in which the imagination and creative thinking have infinite time to develop themes and solve problems because of the slowness of execution.

"I always employ the same materials—wool of the best quality (not silk), and hand woven linen. I use all stitches and adapt and modify them to express each thing and space. I do all the work myself and never work on more than one at a time—I am often asked this. I let the new work take form in my mind before I start; I am never in a hurry.

"I have done most of the later ones on order—quite remarkable orders. The person in each case has said: 'I want to have one of your tapestries. Will you make me one?' We may discuss size—in the case of the Rockefeller one we discussed subject—but in each case there was no restriction or suggestion of restriction. I was absolutely free to do whatever I wished to do; no one asked to see the design beforehand or in progress. As for me, I did the tapestry as if I were doing it for myself and if the person had not wanted it in the end I would gladly have kept it. So far no one has suggested that I keep one.

"This work has not interfered with my painting. I always paint; even when I am working at a tapestry I paint. It is because I am a painter that the tapestries have the qualities they possess. But my painting will never be accepted as easily or as enthusiastically because the tapestries are not only much more inclusive and comprehensive but they are also unique. And that which is rare and unusual as well as beautiful, always has an added value. The mere magnitude of the work involved will always impart to it a higher worth in the eyes of the world."



THE CIRCUS

BY MARGUERITE ZORACH



EMBROIDERED BED SPREAD
DESIGNED FOR MRS. ALMA WERTHEIM BY MARGUERITE ZORACH



TAPESTRY • EMBROIDERY

DESIGNED FOR MR. AND MRS. RALPH JONAS BY MARGUERITE ZORACH



PHOTOGRAPHS PETER A. JULEY & SON

JOHN D. ROCKEFELLER JR. FAMILY AT SEAL HARBOR BY MARGUERITE ZORACH



A TRANSPORTATION MURAL PAINTED BY WILLIAM E. HENNING

THE ARTS IN EDUCATION NOW

BY VICTOR D'AMICO

If we are to make any real progress, we ought to face the facts and see the shortcomings as well as the attributes of the arts in education. Let us not try to justify present conditions and handicap ourselves at the beginning.

We should first realize that the arts are not meeting the needs and demands that education sets. Our vision is shortsighted, our methods antiquated, and our objectives limited. In the majority of schools the fine arts are little more than the teaching of dogmatic principles and formulas, and the industrial arts are fully devoted to the use of tools and techniques. In neither is the spirit of the craftsman and the artist at work. I feel disposed to condemn the teaching of industrial arts even more than the teaching of fine arts because in the latter there has been an element of change and life.

We are indeed employing a 1910 educational machine in the arts to meet the demands of a modern world. If our effort is to be of any value let us start with a newly invented machine which is designed to serve modern uses. Most schools are trying to patch up the old machine or replace its parts. This cannot work. We must reorganize our philosophy, our teaching methods, and our tools. The old machine, the curriculum, is out of date; a new one must replace it!

The arts do not fit into the old curriculum; they have had no real or vital place in education. The arts have been left in the basements and attics where they were placed over a decade ago. They were always considered as extra-curricular activities—extra-curricular indeed—they have remained outside of the curriculum, outside of educational doctrine, philosophy, and effectiveness ever since.

Let us rediscover our place in education and keep it. This we can do if we align ourselves with educational objectives and find our importance in education for all individuals. We have a vital part to play in the

development of the child that no other field can fulfill. General educators and administrators have realized this and are calling for our help.

We have a part to play in society and in life which no other force can fulfill, and society and life is calling us. Will we be able to fulfill this need, can we meet the responsibility?

To do so we must first reorganize our own forces. We must outline our objectives. This will require a new philosophy and a new language which are free of the limitations of the old order and its vocabulary. We need new techniques and methods of developing our aims, and this may require discarding much of the old teaching methods. When we have put our own house in order and discovered our own objectives, we should attempt to discover our place in a broad general plan of education and our place in society.

First, however, we need organization and unity; we cannot survive as individual arts with limited goals. Only as a unity can we achieve force and recognition.

Last year I was one member of a committee of five which recommended the appointment of an art representative in Washington that we might have centralized sponsorship of the arts in America. We also made an appeal to the P.E.A. and N.E.A. for an arts committee such as this which would seriously discuss a reorganization of the study of the arts and continuously work to promote better education through them.

This committee suggested the following procedure:
A formulation of the new art education.
A formation of a plan for putting it into effect.

Listing of all types of schools already practicing these essentials of a new education.

Selection of a small group of typical schools on different age levels where experiments in the new methods could be worked out and applied.

Since a year ago there has been a growing interest in the place of the arts in education which is an indi-

cation that educators are becoming conscious of the values of art. This conference is not only an outstanding example but an unusual opportunity for a real beginning. I hope we can make the proper use of this opportunity.

1. How should we characterize Art, Industrial Arts, or The Arts in programs of American public school education?

The arts should assume a vital and functional role in the educational program. They should no longer be characterized as merely skill subjects or as shallow pastime for the dilettante, but as an essential part of the education of every individual. The industrial arts have emphasized skills and the use of tools until these factors have dominated the creative and developmental values. In like manner the fine arts have been reduced to pseudo-studio mannerisms which have no real value in life. Let us abandon the methods and the language that have characterized the above. Heywood Broun condemned "taste" as a feeble word in art and said that art should appeal to the emotions, which is a bigger function than appealing to taste.

Art is a living language, a human expression. It has kinship with all things in life. It is an expression of the heart and soul of man. It is the bond between all civilizations, past and present, and preserves the highest of man's thoughts and achievements through time. It does not, therefore, merely provide furnishings for museums or only a record of the dead and bygone. It is the voice of the past speaking in great skills and superb works. Let us be certain, therefore, to characterize art as a necessary human expression, as a spiritual and emotional necessity to the development of man and society.

2. What forces shall dictate educational trends or developments in the arts?

Those forces which direct and satisfy the needs and interests of the child or adult in relation to his specific age level or capacity should dictate the educational trends in art. These forces should be discovered and analyzed in relation to age level and type of individual, and the proper methods should be devised to develop them.

Some of these are:

- (1) Desire for self-expression and recognition by others.
- (2) Increased sensitivity to life.
- (3) Self-control and self-criticism.
- (4) Increased social consciousness.
- (5) Greater capacity for enjoyment of life through experience with art values.
- (6) Increased analytical and critical capacity in some direction.
- (7) An enriched experience through greater receptivity to life.

3. What is the nature of an integrated program of education on various school levels and the place of the arts in such a program?

An integrated program of education is one which aims to integrate the child by helping him to use all of his intelligence all of the time. This can be best brought about by developing all the child's senses through the arts.

Integrating the curriculum or the various subjects is artificial and futile, but may at its best provide a simplified program for real integration. This renders the present curriculum obsolete because of its departmentalized studies, and specialized interests lead to disintegration, not integration. We must, therefore, integrate in terms of the child, his needs and interests, and not in terms of the curriculum.

This has been achieved in part by the lower levels of education but seems totally lacking on the higher levels. The primary and elementary school have achieved a real sense of integration because they have organized their curricula in terms of the simple needs of the child at those levels, as the desire for self-expression, communication of ideas and the use of the visual and kinesthetic senses. The Junior High School level is gradually attaining the same measure of integration by adapting the arts to the needs of the adolescent, in terms of desire for varied activities and exploration and the differences between the interests of the sexes. The Senior High School has been less successful than the lower levels, and the college generally has not met these problems or become aware of the possibilities of integrated study.

4. What are the possibilities of extending the influence of the arts program beyond the school environment into the home, rural, municipal, state, and national developments?

The possibilities are so vast that we can only slightly suggest them here. We can first extend the influence of the arts beyond the school by making the child conscious in a practical way of how the arts may affect and change his personal appearance and viewpoint, his home and his community. Ex.: Miss Henderson at Paterson, N. J., has made an entire city art conscious through house, garden, and city planning. The emphasis is at its best when it conforms to the interests of a particular age level. Ex.: adolescents' interest in the self and in curing the ills of others.

The second and more direct possibility is working directly in the community to develop the interests and needs of adults. Ex.: the extensive adult art program carried on in Delaware through crafts centers, home units, lecture groups. The attempt made by the General College at Owatonna, Minnesota, provides an example of working directly in the community.

Third, state and national organizations can also develop art consciousness through group theaters, crafts shops, studios, art centers. This is at present being done under the W.P.A. projects all over the country.

This question can only receive an emphatic affirmative answer, for the arts can raise the cultural levels of all men and can especially give help to the handi-

capped or inhibited. They can give man a faith in himself and a sense of integrity through the realization and development of his native powers. They help him to identify himself as an individual and to divert his attention from depressing and unchangeable conditions.

While I have no first-hand knowledge of conditions in the certain remote sections of the country, I have had experience with what the arts can do for children and adults in the slums of a large city in the Child Study Association program and in the settlement house work, especially the Hudson Guild and the Hull House.

In the subsistence homestead, the two outstanding examples are Ralph Borsodi's "School for Living," at Suffern, N. Y., and the Elizabeth Nutting projects at Dayton, Ohio. In both these examples, art features as a central objective in the education of the young, in community activities, and in home crafts, the making of necessities and decorative features. Ex.: weaving clothing, planning homes, making marionettes.

Art can function in raising the cultural level of young people in a great municipality by giving them power to develop native talents for leisure time or special interests to counteract the pace and grind of a large city. It helps them keep their individuality in a complex and overpowering routine.

5. What are the criteria by grade levels which should be used as bases for developing and evaluating arts programs in American schools of all types?

This is too vast a subject to be dealt with in detail at this time, but these general criteria may assist the discussion:

(A) General criteria for the arts in education:

1. To develop the power to see significantly, not imitatively, that the student may get a richer experience in living.
2. To develop a use of the self through stimulating the imagination in the use of ideas, media, and materials of the arts.
3. To develop a conscious appreciation of the art values by participation in them through an exploratory and discovery method and not through dogmatic principles and formulæ.
4. To provide a pleasurable experience through the joy acquired in creative activity.
5. To provide emotional and physical stability through working in graphic and plastic media.
6. To develop a self-discipline in the use of tools and media.
7. To develop the power of self-criticism and analysis through the knowledge of art values and materials.
8. To develop a deep sense of appreciation and tolerance for one's own work and the works of others by a wide knowledge of the cultural background.
9. To integrate the experience by the power to use all of one's intelligence all of the time.

(B) It seems that an analysis of age levels by years would be too great a task for our brief time, but broad periods may be defined and discussed as follows:

Pre-School through third grade—Art as a means of release through self expression. Characterized by spontaneous emotional work, strongly personal and abstract.

Grades three through six. Art as an emotional release developing into a means of communication. Desire for knowledge of materials and methods. Use of the arts as a visual expression for communicating thoughts which differ from the verbal expression of ideas. Work reveals interest in life, tendency toward realism.

Grades seven through nine. Art as a means of exploration. Satisfaction through a variety of media and materials. Interest in knowledge, skills, and techniques. Regard for adult standards and group approval. Great interest in plastic expression.

Grades ten through twelve. Great interest in specialization. Desire to excel in some art expression. Tendency to divide into types. Great interest in knowledge, culture, draughtsmanship, and skill. High potential mastery of the arts. Deep sense of appreciation. Regard for adult standards and approval.

6. Are there values of Art and/or Industrial Arts which need to function separately in the school program?

There are distinct values of the arts which need to function separately because they can be developed only through the media and methods in the arts.

They are values which have to do with the emotional development of the child, with the training of the visual and kinesthetic senses, with training of special interests and talents, with sensitiveness and appreciation through aesthetic values, through a self-criticism and control which can be developed only by continuous experience with skills, techniques and materials.

8. Do we need centralized planning and sponsorship? Are present vehicles adequate?

It seems to me that centralized planning is the only way for immediate and extensive results. This may be provided through government sponsorship by an art representative in Washington, or through the organized cooperation of schools throughout the country under the leadership of such associations as the N.E.A. or the P.E.A. Such an arrangement seems imperative if needs are to be met or any change is to be effective. While desirable teaching and education is being carried on in many sections of the country, they are not sufficient to affect general conditions. Present vehicles are inadequate because they are not sufficiently extensive or continuous in their effort to affect change.

9. Have we made any important contributions to method, and educational thought?

The greatest contribution of the arts to both method and educational thought has been made through its emphasis on the creative approach. The focus has been on the development of the native powers of the child through methods adapted to natural learning processes at specific age levels. This, more than any other force has helped to defeat methods of indoctrination and dogmatic teaching.

In addition, the arts have contributed by their emphasis on emotional development to balance the over-emphasis on intellectual method, by their use of activity methods based on child interest in favor of the passive methods through theory and lecture, and by their re-evaluation of creative expression in terms of child values in place of formal evaluation in terms of accepted standards and adult or professional achievement.

The arts have also added much to both method and thought in the rehabilitation of therapeutic and handicapped cases and in securing a new method of training the non-academic child through subjects bearing on activity and visual and plastic expression. This is, however, a new development of the arts, and its real significance has not been realized.

It must be recognized that the benefits derived through the arts as suggested above have only been realized in a few selected schools and that the arts in the average school are still suffering from the same academic and formal influences that control all education.

10. May the Arts be referred to as "fundamental" in an economic, in a psychological, in a social, in an educational sense?

I think that we shall indicate the fundamental importance to each of the factors named above if we accept the following as the objective of the arts.

Art education should be based on the psychological development of the individual and should insure for him fine individual perceptions, greater visual and kinesthetic receptivity and sensitivity to life, increased independence through the development of his creative and appreciative powers, increased self-control and discipline through the proper use of skills and techniques, and greater social consciousness and effectiveness through the extension and use of the self.

A. In economic sense the arts may be referred to as fundamental because they help the individual make the most of himself and get the best out of his capacities and efforts through pleasure and satisfaction received in active experience. Through the knowledge of art values, media and materials, the individual becomes a better consumer and gets more return for his investment in the goods he buys in both spiritual and

concrete results. Thus the art experience helps him to derive more out of himself, his home, associates and his environment.

B. In a psychological sense the arts may be referred to as fundamental because they assist in developing to his highest capacity by training all his senses and employing the most adequate methods for the particular age level. In addition, they train factors in the personality, as the emotional and creative development overlooked by the other studies.

C. In the cultural sense, the arts may be regarded as fundamental because they enrich the individual's cultural background by providing an understanding and appreciation of our rich traditional heritage in the arts and a wide field of materials, methods and techniques. The other studies are also enriched through the arts because the arts give significance and provide visual backgrounds to these studies.

D. In the social sense, the arts may be regarded as fundamental because they give the individual a deeper understanding of life and a greater awareness of man's thoughts, ideals and imagination, and his methods of working, and show the individual the kinship that art has with all things in life.

E. In the educational sense the arts may be regarded as fundamental because they provide a natural means of developing the individual according to his native capacities, desires, and needs. They build through active participation and creative experience and not through dictated methods or formulæ. The arts present a method of expression that is different from the common verbal method and which is therefore capable of developing and measuring a different phase of the personality. This phase is probably more common and effective with certain types of children than the verbal approach.

11. What message should the art teachers bring to educational administrators and the public?

We can say with conviction that (a) the arts are fundamental and necessary for all individuals because they possess humanizing and vitalizing powers and insure greater richness and enjoyment in living; (b) that we have recognized in the arts a natural method of developing the native powers of the average individual which can serve as a basis of approach for all learning; (c) that we have discovered an opportunity in the learning process which will work for and lead to a genuine integration of personality; (d) that we have received our effectiveness and responsibility in adapting the individual to his own needs, in making him socially sensitive and aware of the values of others and in generally helping him to help himself and to develop his special powers for the good of the society he lives in; (e) that we are organizing as an interested group to foster the progressive and creative methods in art education.



COMPOSITION

BY FERNAND LEGER

A DEFINITION OF NON-OBJECTIVE PAINTING

BY HILLA REBAY

THE GUGGENHEIM COLLECTION HAD ITS FIRST SHOWING AT THE GIBBES MEMORIAL ART GALLERY, CHARLESTON, SOUTH CAROLINA, AND IS REPRODUCED HERE IN PART FROM THE CATALOG WITH PERMISSION.

For thousands of years astronomers, as well as laymen, believed that the earth was the center of the universe, around which all other planets revolved. Copernicus and Galileo demonstrated the fallacy of this theory. For an even longer period of time there was a belief that the object in painting was the center around which art must move. Artists of the Twentieth Century have discovered that the object is just as far from being the center of art as the earth is from being the focal point of the universe. In conceiving his hypothesis Copernicus had to visualize the universe helio-centrally, as seen from the sun, and not merely geo-centrally, as seen from the earth itself. Placing his vision outside the earth, he opened enormous vistas and brought to light a new viewpoint with far-reaching consequences. The discovery of the possibility of placing oneself outside all former viewpoints concerning art is of equal importance to humanity.

The pictures of non-objectivity are the key to a world of unmaterilistic elevation. Educating humanity to respect and appreciate spiritual worth will unite nations more firmly than any league of nations. The intuitive vision of this education will be followed by intellectual explanation which will satisfy even the most materialistic opposition. New contracts and new values, established by the rhythm of the spirit rather than by the intellect, will aid the progress of culture.

In the development of the world new epochs are brought about by geniuses who at once reach a peak of achievement far above the periods either before or after them. Their outstanding knowledge of an overthrown period and of the persistent necessity for improvement gives them a far wider range of power and experience than any follower in the new epoch can acquire. After new ideals are established and acknowledged those who continue to promote them are not endangered by the insecurity that plagued their creators when they began such vital changes. The genius is distinctive for a tremendous belief in his vocation in spite of the unbelief of the whole world.

Overcoming the past brings new life and fresh impetus to progress. Once change has been established it seems quite natural and is accepted by everyone as a useful rebirth of life, revealing new opportunities for development; but courage, strength and honesty are needed for the advance guard to overcome the

resistance of those who desire no adjustment to vital improvements. Although new inventions frequently upset whole industries whose proprietors desperately fight change, practical progress soon proves its own value and can no longer be delayed. It is much more difficult to establish spiritual progress, since only those who have already experienced it are convinced and new disciples must achieve all progress by their own spiritual growth. Only later generations are automatically adjusted to a new epoch and its changes. For this reason prophetic geniuses always are and always will be isolated. Any mass adoration of them comes only from posterity.

Artists who have the courage to represent the experiences of their own time can no longer believe in the reproduction of nature's pattern; they do not look to the styles of former centuries for inspiration. They are self-reliant and creative in expressing their extraordinary contacts with the eternal laws of the universe. The reproduction of objects has changed to the art of non-objectivity in which form, rhythm and color are used to create the absolute, with no intellectual relationship to the materialistic side of earth.

In the art of painting we now have the greatest period the world has ever known because spiritual joy in non-objective creation is at last overcoming the general pleasure in materialistic, objective reproduction.

In music we have already passed the greatest epoch; masters like Bach and Beethoven have never come again. Their universal scope has not been reached by any other musician and probably never will be. Their creations have never been equalled, not even by the masters themselves, because each work is unique in beauty, power and expression of rhythm and themes. Similarly it seems unlikely that painters like Bauer and Kandinsky will come again. The works of these artists are remarkable for rare beauty of workmanship, for technical originality, and for variation of invention; not even the artists themselves could equal or surpass their creations.

The objective picture follows inspiration, the non-objective picture follows intuition; inspiration may be hasty and time-bound, but intuition is gradual and timeless. While inspirational productions, using the individual language of a nation as a medium, are necessarily limited, intuitive creations are understand-

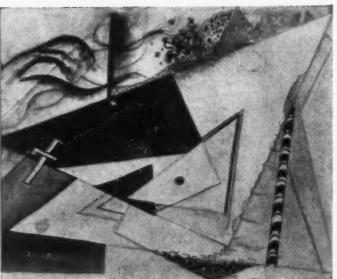


REBAY COLLECTION

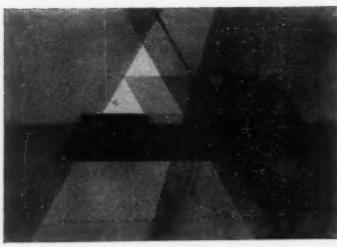
ALBERT GLEIZES
OIL ON CANVAS 1921



ALBERT GLEIZES
OIL ON CANVAS 1929



HILLA REBAY
WATERCOLOR 1934



REBAY COLLECTION

MOHOLY — NAGY
WATERCOLOR AND
CHINESE INK 1927

able to all nations alike through the universal language of art.

The impelling urge to create is almost unknown to those who are not artists. This urge can be made visible or audible only by a real artist, expressing his inner experiences through technical mediums. Through order, form and color his spiritual reaction receives visible expression. The cosmic law is primary and essential. Inspiration is only secondary, responding to materialistic events. The non-objective picture might be thought of as a diagram of the soul, with increasing curves depending upon the strength of the artist's emotions.

Objective paintings offer entertainment; so do motion pictures and photographs. Individual styles in objective painting can vary widely, as objects can be reproduced in many different ways. But a reproductive picture cannot arouse intuitive feeling and a deep sense of rhythm because once its content is recognized and known it becomes static and unchanging.

The realistic method of objective painting is the easiest to comprehend, for even a child can understand what is portrayed. The academic, realistic picture is a faithful copy of nature, the knowledge and skill with which it is executed determining its quality. Light and shadow, anatomy, perspective and proportion play important parts in realistic paintings; these principles can be learned by anyone who has ambition and patience. But form and color are not enough; motion, sound and smell would also have to be combined to do full justice to the ever-changing flow of nature's charms and so faithfully reproduce most earthly objects.

In an impressionistic picture the painter reproduces a sensation or image he has received from nature. A few lines or colors can accomplish this. But the painter must use discrimination and choice in leaving out the unessential elements and in emphasizing the really important ones. The impressionistic painting sometimes attempts to convey the illusion of movement by portraying a sequence of positions telescoped into one picture, merely an intellectual pretense of the continuation of life-like movements.

The expressionistic picture does not try to convey impressions of forms or movements. The painter uses even more artistic choice in emphasizing or exaggerating certain lines which strongly express what he considers worthwhile. Light, shadow and perspective cease to be of importance and may sometimes be harmful to the desired effect, which is the expression of the painter's personality rather than a statement of nature's charms.

The futuristic picture gives a continuation of future intervals of movement united in one composition. One may see, for example, three or more views and turns of a head at the same time, or the legs of one dog in many positions, indicating movements which the eyes ought to follow. This is the first real attempt to por-

tray an object which is moving rather than static, but it is still artificial, since living movement cannot be painted on a flat canvas.

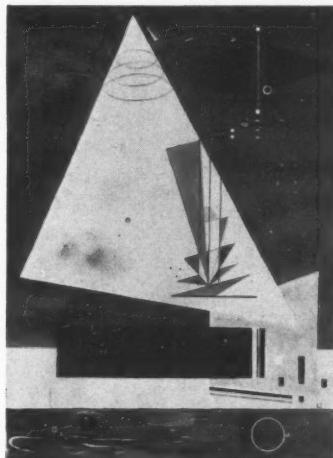
The cubistic picture uses the object still more freely, dividing the canvas space into cubes and creating inventive form combinations in which nature is still needed for inspiration. This is a highly creative type of reproduction, in which the forms of objects are developed into themes or in which visionary events are dramatically expressed, of which Chagall's work is a typical example.

The abstract picture combines harmonizing themes almost to the point of free creation, but includes suggestion and reminiscence of an object to satisfy those who still look for one. Abstraction is unconsciously educating the eye for the beauty of motives in themselves, making us forget the object.

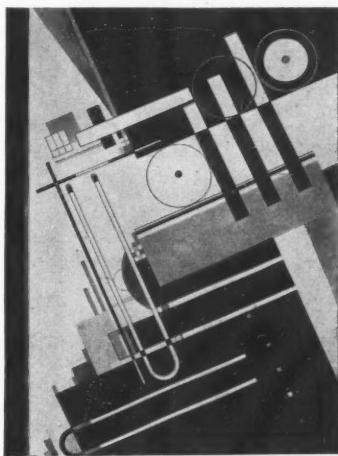
All these different phases of reproductive, objective painting advocate the immovable "formideal". The eye takes in the entire picture at one time and the spirit cannot change or vary this view. In an absolute picture, which proclaims the movable "formideal" of the age to come, the spirit can move from theme to theme, from form to form.

In a non-objective picture the artist uses neither light, shadow and perspective nor memory and knowledge of nature. He merely uses the canvas to convey space relationship and enlivens it by creating a lovely theme. The chief beauty of a non-objective masterpiece lies in the perfect rhythm with which it presents themes so combined and related that the space used is completely organized. Rhythm is created by the length of pause in painting, as well as in music; to feel the order of this rhythm is to feel the order of the universe. The first statement of form or color commits the artist to further development in accordance with the rhythm and counter point of his creation; the first motif is followed by a second, which must continue the rhythm and fit in with the first theme. Having begun the picture, the creator continues until the space is completely, organically harmonized and all themes have been perfected and finished; the artist's concentration for continuity has to last until his intuition is exhausted. The finality in a great masterpiece of non-objectivity must be so convincing that it appears extremely simple to compose, yet it must be impossible to change any of its elements without disturbing the rhythm and upsetting the balance. There must be no weak, unfinished or unbalanced spot.

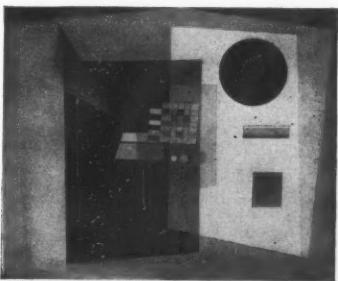
Non-objective pictures often take years to create, for intuition works slowly. No pattern provided by nature can be taken as an example, and no earthly memories can offer inspiration. Intuition is a convincing force, but it does not come when called upon; it must be waited for. It is often difficult to exercise self-control and wait for intuition, but the earnestness not to paint because one can paint but to paint because one must paint is part of the secret of genius.



RUDOLF BAUER
WATERCOLOR • TEMPERA
CHINESE INK 1925

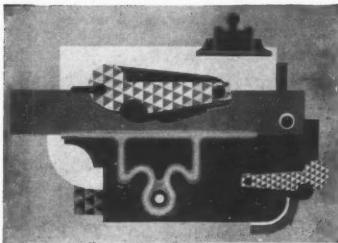


RUDOLF BAUER
WATERCOLOR • TEMPERA
CHINESE INK 1928



VASILY KANDINSKY
OIL ON CANVAS 1926

REBAY COLLECTION



ED. WADSWORTH
TEMPERA 1930

Though many artists are trying to achieve absolute creations in painting, they seldom achieve more than a pattern, or, at best, an excentrical, symmetrical decoration lacking all spiritual life. Only a few existing concentrical masterpieces contain that necessary, animated inner wealth and uplifting quality. Painters, like musicians, sometimes find one fine theme or perhaps several. But it is difficult to combine and develop them. The artist must eliminate the unessential, vary the possibilities of his themes, and bring them to culmination in one grand climax before he has created a masterpiece of elevating beauty.

There is a subtle but important distinction between an abstract form and an absolute form. Any object of the materialistic world can be abstracted or broken down into its component parts. The circle, the cube and the triangle are absolute forms; if they are changed or abstracted they lose their existence. Even the most dynamic abstract picture has some particular object as a starting point; the absolute picture contains no object. The form and space of an absolute picture are definitely cosmic, without materialistic meaning, and absolutely final.

These forms of finality, cube, circle and triangle, may seem simple and easy to produce. But it is also easy to produce sound merely by touching the keyboard of a piano; any child can do that. Something more than a keyboard is needed to create a sonata or a fugue, and that something is the inventive mind of a creative genius. Similarly, a painting cannot be created merely by using the keyboard of absolute forms. Fidelity to the materialistic world seems very wonderful to many who consider it the sum total of art and believe that almost anyone can make circles and cubes. But these basic forms, like the keyboard of a piano, are to be used only as mediums for creating spiritual values and for conveying the uplifting rigid beauty of measure and line.

Geometry also uses the absolute forms of the circle, triangle and cube to note and identify calculations. It is evident that the use of the identical medium alone cannot create the same expression. In geometry these absolute forms are not used in their artistic sense; they are merely intellectual descriptions or visible definitions for calculated dimensions. Their combination lacks the elevation of beauty and cosmic order which creates the work of art.

There is no chance or accidental charm in any creation. Form, space, theme and rhythm will show up in creative intuition without depending on the casual effects of technical fireworks. The more technique is subdued to the spirit, the more the sub-conscious charm of individual style is eliminated, the more dramatically strong will be the language of the painting. In non-objective art some painters hide lack of spirit with a brilliant display of colorful charm. Great masterpieces are so austere that they seem beyond all

technical ability in their extreme finality and apparent simplicity.

Non-objective art cannot be truly explained with words. No one can transfer to someone else his experiences with non-objective paintings. Each individual must have the time and opportunity to follow these creations with the eye. After art has been created through intuition, the intellect realizes the importance of the achievement and uses words to proclaim it; but words, which are the definite tools of the mind, cannot express pure creation which has no literal meaning.

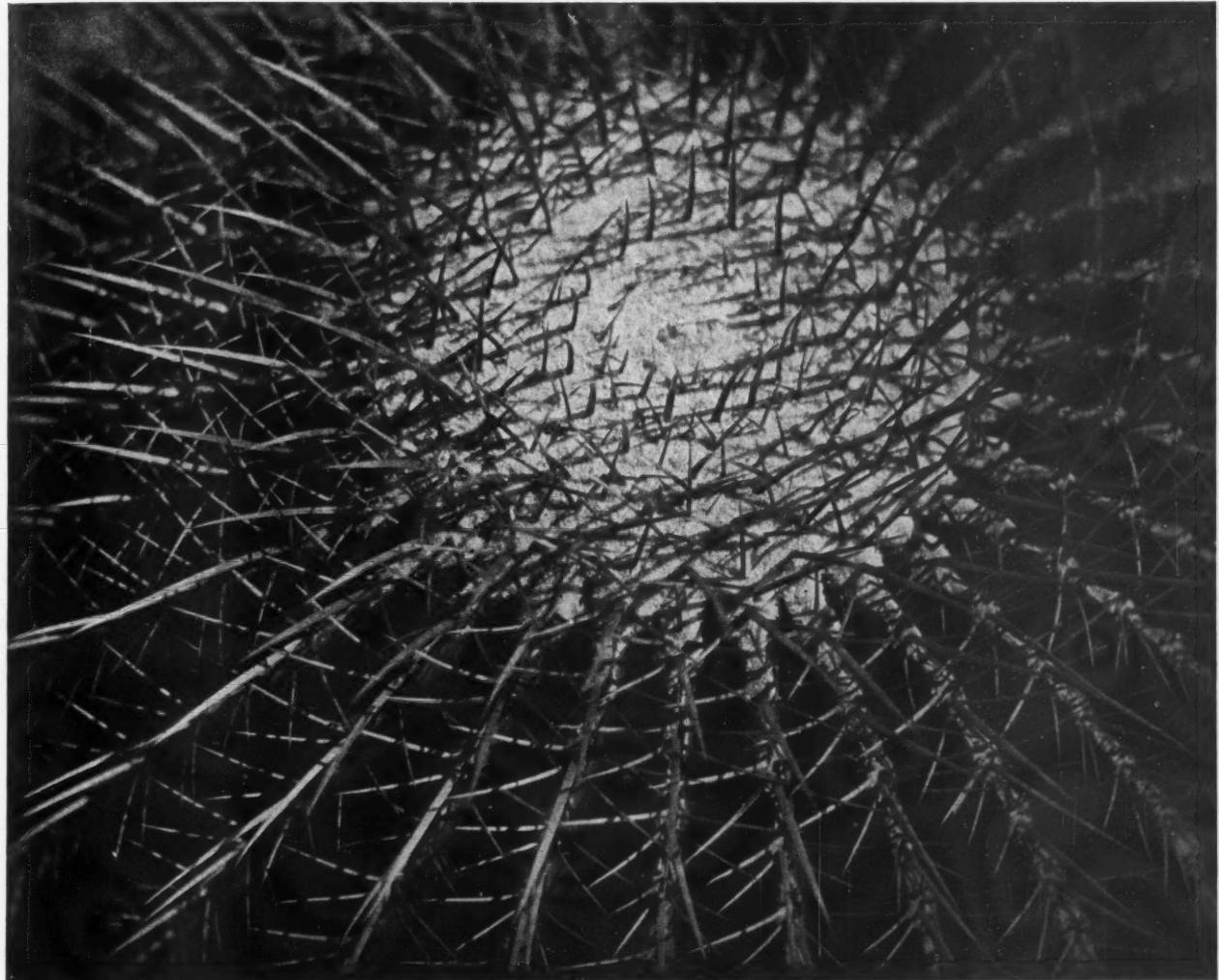
The startling revelation of a non-objective picture comes at once to some people, opening new vistas of the inner world without the handicap of memory, knowledge or meaning. To many others this experience comes slowly. There are many people who frankly admit that they are not stirred by music, but there seems to be a queer inhibition against admitting that one does not feel the art of painting. People must be educated to appreciate great art.

Many of the inventions of civilization in common use to-day seemed impossible several decades ago. A new style of architecture has been developed through practical necessity; the mere balance of dimensions and proportions, walls without columns and windows without decorations, are entirely satisfactory to our sense of beauty because of their great simplicity and perfection of spacing. Yet many people think that our wall decorations should still belong to a period that flourished centuries ago. Art, as well as our more practical comforts and necessities, must progress to become a useful and integral part of our lives. Artists, to fulfill their real purpose in life, must be creators and prophets, leaders to new ideals which will bring greater happiness to all. The artists of non-objectivity paint with the religious spirit of intuitive creation.

As our lives become more hurried and crowded with constantly changing impressions and sensations, our nerves require a contrast of restfulness and repose at home. People will demand even greater simplicity of line in houses and will expect their walls to be light and soothing. The only painting suitable to decorate these walls are those creations whose balance of form, line and color harmonize into space and refresh the soul.

A non-objective picture can be lyrical or dramatic, and creations may be weak or strong. When the construction is weak or strong, the creation is weak or strong; but a creation is never good or bad. A flower is neither good nor bad; the strong one is the beautiful one and the weak one dies out first. That is why creation and art cannot be criticized. Art is like the sun, the moon, the rain or the growth of a flower; once it is here it is final and exists in spite of all likes or dislikes. The finality of these organic creations is the standard of endurance by which they can be judged.

Like a flower, a collection must grow organically
see page 44



AWARENESS

WHIRLWIND

BY ANNE BRIGMAN
ILLUSTRATED WITH PHOTOGRAPHS BY THE AUTHOR

I grew up among Samoan and Hawaiian idols, fine old tapas, sharks-teeth swords, beautiful fan-like coral and bewildering shells, some of them within the sacred precincts of the huge cabinets of old Punahoa school, many, a part of the curios and household gods in the great airy parlor of my maternal grandmother. It was an influence deep laid by the fates; the influence of primitives who sensed and wrought in the abstract, the shadows of branch and leaf, flowers and grasses swaying in the wind, into the designs on their tapas, and fashioned shells and teeth and bone and wood into things for their personal adornment and their grin-

ning thundrous akuas (gods). Not until early middle humanhood did I come fully into the consciousness of dramatic graphic expression and then not with color, with which I have always dealt, but with black and white; not with the prescribed mediums and methods of academic lore, but with a despised and rejected thing, a camera.

The early experiences of dawning pictorial awareness, so far as I am conscious of it, began in summer camping in the high Sierras far from the beaten trail. Trees at high altitudes are squat giants twisted and torn with the sweep of the prevailing winds in every



FLAME

line of their ancient growth. I watched them with the eyes of one who grows up close to natural things; at home with them and yet always with wonderment. One day during the gathering of a thunder storm when the air was hot and still and a strange yellow light was over everything, something happened almost too deep for me to be able to relate. New dimensions revealed themselves in the visualization of the human form as a part of tree and rock rhythms and I turned full force to the medium at hand and the beloved Thing gave to me a power and abandon that I could not have had otherwise. Today I am far away from

those high wild regions. Possibly there is no return to them in this incarnation but this is no bar, for "beauty is in the eyes of the beholder."

Four years ago I made what to me was a discovery; the sand erosions. Always, beaches have been as familiar as mountains and yet here on the shining sand-one morning I saw for the first time the patterns that are cut by the drainage of the outgoing tide. I stared at the delicate loveliness and noted the height of the sun on the eastern horizon. Down the beach were two busy youngsters and a busy dog coming my way and the sweep of the waves were still high. Some



CADENCIA

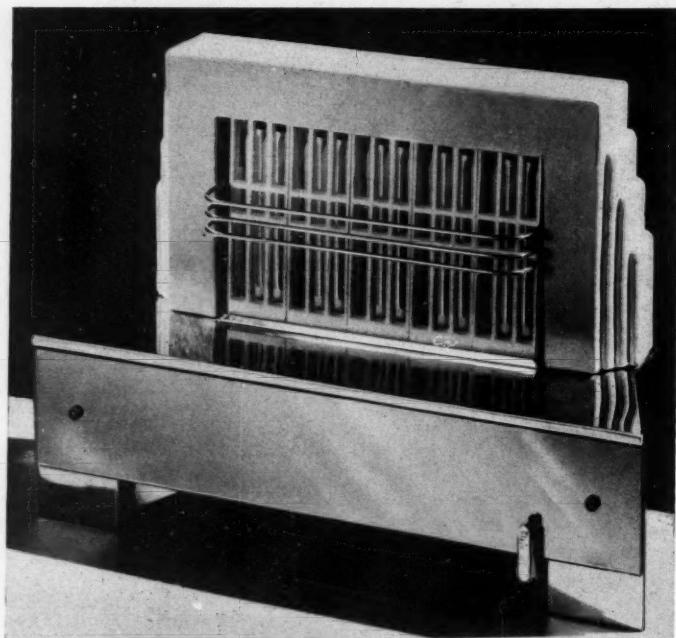
kind of a dumb prayer filled me that I might capture this new wonder and I turned and sped home, two blocks away for the grafex. And then I was back again, breathless but with power in my hands. The youngsters and the pup were dangerously near but busy. I made one exposure and then another and then as though to lure a mortal on to other things after so perfect a gift, the shallow crystal of a spent wave flooded up the beach and blotted the beauty of the erosion into the smooth sand.

But the sea and the shore had turned a new page for me and so the search began, going beyond beaches at low tide, to tidal inlets, outlets of lagoons, after heavy winds, and sandy basins at the base of wooden pier piles where I found designs as lovely as fragments from a Persian carpet or the fluting of an acanthus leaf or a lotus blossom which the Greeks and Egyptians loved.

One morning lately I found the wing of a sandpiper, battered, almost disintegrated, wet and bedraggled by the spent wave that had floated and spread it fanwise on the sand. Possibly it was not as lovely as the smooth, living wings of the gulls that swung by over-

head, but I found in it loveliness as it lay there so still, so wet and battered, showing the triangular structure through which potential power had surged from the slender body to which it had belonged, and the four winds of heaven for which it had been formed. It might have looked crushed but instead it was winged—triumphant.

On this long white beach the strange beauty of humans at the edge of the surf at low tide hold my attention for they are like little images cut from ebony or pearl (as the light may be) in motion, at play in the sun and wind. It is not the humans so much as it is their reflections that intrigue. All the certain lines of the body are broken and become fantasy, the wet and rippled surface making them as elusive as reflections in a mirror oxydized by age or at times as vivid as a block cut. Cactus and spiderwebs, the dash of a little spring shower, by the breath of a quick spring breeze against a window pane in the early morning, breath taking miracles of beauty and design on every hand—and, gracias adiose! the wonder of a lens and a bit of sensitive film to hold the glory before ones eyes.



This unusual new gas heater, the "Mirro-Glo", was designed by Harold Van Doren. It is marketed by the Utility Gas Appliance Corporation of Columbus, Ohio. Mr. Van Doren is nationally known, producing many outstanding designs for progressive companies. He is consistently successful in the effective combination of appearance and utility. The new heater is a balanced unit of blue mirror glass, chrome metal, and especially resistant fire-clay. All surfaces can be easily cleaned.

INDUSTRIAL DESIGN AND THE MANUFACTURER

BY HAROLD VAN DOREN

The advocates of design have forgotten that before any product reaches the ultimate consumer, it must be financed, engineered, promoted, advertised, shipped, and passed over the counter—as well as properly designed to appeal to the eye.

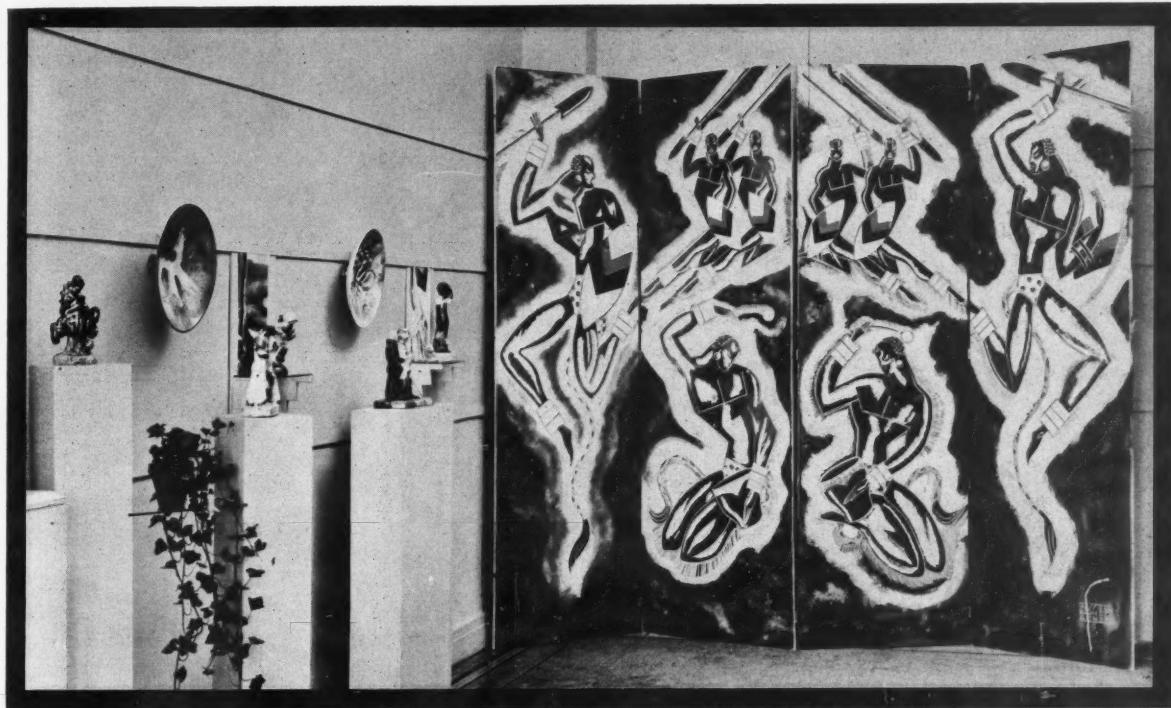
Not since the early days of Taylorism has any adjunct to industry been so widely ballyhooed and egregiously misrepresented. The early prophets of industrial design, crying in the wilderness of 1930 depression days, screamed the claims of design from the tallest trees. Design was the saviour of business, the universal panacea for all the ills that industry is heir to. The designers themselves set the ball rolling, and soon editors, keen for superlatives, and misguided journalists eager to sell their wares, were telling the world that Design was King. Had not Hector McCallum's stream-lined hot water bottle for the National Rubber Company increased sales 300 per cent in seven months?

Although Joseph Sinel had coined the phrase "industrial design" as early as 1919, the man in the street had never heard of art in industry until 1930. But in the half decade that followed, the new profession has suffered from an ever-growing excess of encomium. This mushroom growth has done vastly more harm than good to the relations between industry and the

designer. In their eagerness to tell the world what smart fellows they were, some designers have made statements ranging from amiable exaggeration on to half truths, hyperbole and positive falsehood.

As a horrible example I may as well start with myself. I have frequently aluded to a design of mine for a person-weighing scale which I could say, with strict adherence to truth, had increased unit sales 900 per cent the first year. But I must confess that I find it easy to resist the temptation to tell the rest of the story, i.e., that most of this remarkable increase was due to large sales to two big syndicates and that the scale company practically ceased manufacturing them at the end of two years, because both syndicates found too much chewing gum being stuffed by small boys in the coin slots. Thus a strict truth, by suppression of the sequel, becomes ruefully misleading.

Just how much of the sales increases that we read about can be attributed to the actual contribution of the designer, nobody has any way of knowing. For instance, a refrigerator styled by a prominent New York designer, puts a huge mail order house into fourth place in the roster of refrigerator manufacturers, whereas it had languished in tenth or eleventh up until that time. But was it entirely due to the design,



A porcelain enameled screen designed by Russell Barnett Aitken. At the left are shown ceramic pieces by Mr. Aitken.

or to a combination of factors—better sales promotion, bigger newspaper advertising budgets, a determination on the part of the company to pull that particular item out of the red?

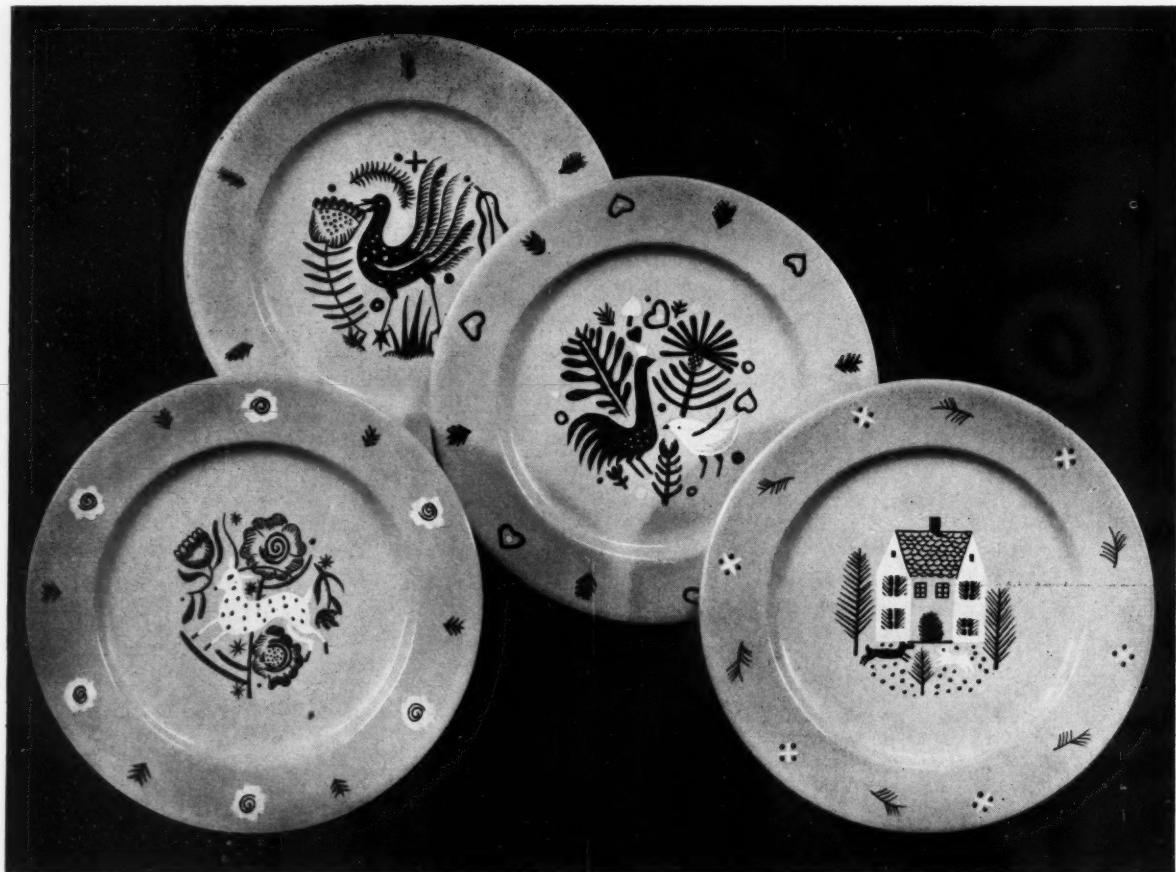
Again I will use one of my own designs as an illustration. A gas conversion burner increased the sales of an Ohio company from 35 per cent of the entire coverage of the field to 60 per cent. Naturally I should like to attribute it entirely to the design. Not that the design did not help a lot. But, it was just the fuse that set off the charge—the largest advertising campaign the company had ever put on, a bigger and better sales drive. The new appearance design worked up the enthusiasm, but better engineering and better promotion deserve a large share of the credit. Without these aids the burner might have been styled by Michael Angelo and yet been still-born.

The designer's habit of stealing all the credit is perhaps comparatively harmless, and in fact is frequently encouraged by the manufacturer and the advertising agency as a peg to hang a story on. The most amusing recent instance I know was the announcement that one of the 1936 automobiles was styled by a certain woman designer. I happen to know that the body dies were practically completed when this lady was called in to consult on instrument panel, fabrics and certain hardware details. She did an excellent job, and deserved

full credit. She got more than that, however. The agency announced that the car was "styled by Penelope Blank." *Creative Design* rather upset the apple cart, however, in a recent issue. The car was described somewhat in this wise: "The 1936 Hasenpfeffer is the first automobile ever to be styled by a woman. Miss Blank designed the entire car except for the body."

But there are other abuses creeping in which are not so excusable. Two or three years ago another New Yorker, justly noted as a package designer, took a full page in one of the advertising journals and announced that he was ready to serve all and sundry in the package and product design field. In fact, he listed among clients he had already served the following:

- Aluminum Company of America,
- The Hoover Company,
- Kohler of Kohler,
- Goodyear Tire and Rubber Company,
- Goodyear Zeppelin Corporation,
- Rolls-Royce,
- Chicago, Milwaukee and St. Paul,
- North German Lloyd,
- United States Gypsum Company,
- General Foods, Incorporated,
- Remington-Rand,
- A. G. Spaulding,
- International Silver Company,



Dinnerware designed by Ilonka Karasz
for the Buffalo China Company.

and so on through fifty-nine concerns. Investigation proved that he had worked as a lettering man in the art departments of a number of advertising agencies and that this list was a composite of their best accounts. A partnership of designers has recently opened for business in Chicago. Their printed circular announces a list of about 150 clients which read like the Burke's Peerage of American Industry. Artful dodges like this fool no one and cannot help but reflect discredit on a profession that by its very nature requires the highest type of sane and intelligent thinking and specialized knowledge for its ultimate success.

Even worse than this. A few months ago one of the metropolitan designers, a past master of showmanship, issued a circular announcing the acquisition of a partner. At the top of the list of clients stood the name of a firm which had retained me exclusively for five and a half years as their designer. Prior to that time the said company had been a client of his and had spent \$90,000 with him without producing a single one of his designs.

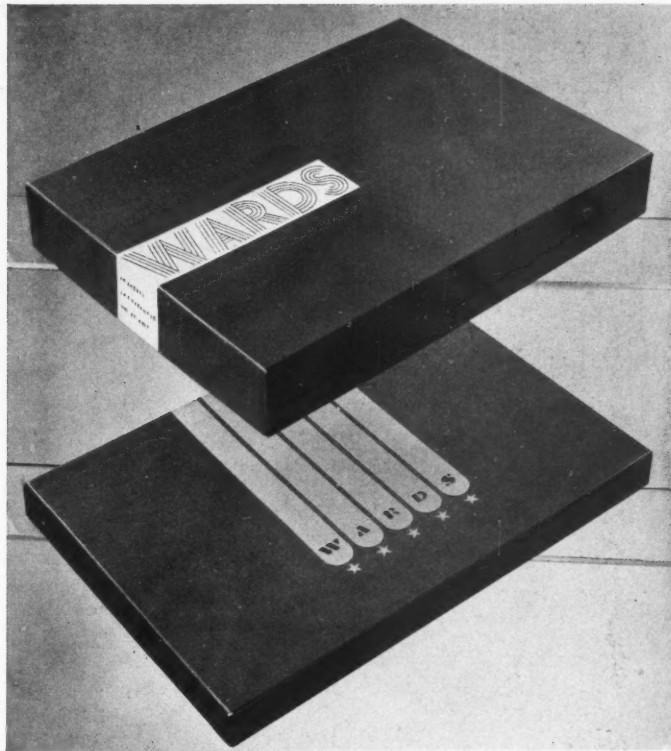
This same designer boasts that his name on a product is worth \$50,000 to any manufacturer. I beg to differ. I honestly believe that neither his name nor

that of any other designer will sell a single extra stove or baby carriage. The advertising value of any designer's name is practically nil, except to the designer. If we were craftsmen, designing each table, or bowl or silver tea service separately, lavishing on it loving care, then perhaps, in time it might become a collector's item like a Boule cabinet, a Revere silver piece, or a Jacob chair. But we are not craftsmen. We are designing for the machine, and each of the waffle irons we conceive are stamped out on huge presses, each exactly like its brother, in vast quantities. They have no more collector value than a copy from the fifth trade printing of a Sinclair Lewis novel.

The ignorance of the general public about the so-called big names in industrial design is abysmal. Perhaps one person in a thousand picked out of Macy's on a busy Saturday afternoon would be able to name two industrial designers. In spite of all the publicity designers have had, they cannot flatter themselves that they are even as well known as the latest crop of Wampus baby stars in Hollywood.

There are certain exceptions to the above statement that the designer's name does not sell merchandise. Russell Wright, for instance, is widely known for

Stationery boxes, designed by Montgomery Ward, winners of recognition in the competition for the Irwin D. Wolf awards at the Sixth Packaging Conference and Exposition under the auspices of the American Management Association in New York City. The upper box is brown and ivory and won honorable mention in competition for the most effective package employing a single color besides the background color. The lower box is blue with silver stripes. This won honorable mention in competition for the most effective use of layout and decorative design with emphasis on both merchandising value and beauty.



his aluminum ware. But he has cashed in on a highly specialized field of gift ware and stamped it so distinctively with his mark that it becomes really more a matter of craftsmanship than mass production. I believe my statement still holds good for furnaces and check protectors and the thousand other products that are being treated by the designers. The public is fully aroused to good design. Where once it demanded satisfactory operation only, it now wants operation plus pleasing appearance. But as for buying a washing machine because it was designed by Percy So-and-So, I simply don't believe it happens.

And what about fees? How much is a good design worth? Well, how old is Anne? The trouble about quoting fees to a manufacturer is that neither he nor yourself nor anyone in the starry heavens above can tell how much a new design is going to be worth to him. Some designers have adopted the creed that it is worth as much as you can get. That simply means you have to be a good salesman. Of course if you can persuade your manufacturer to let you work on a royalty basis, then the amount you earn is up to you, providing you have investigated his ability to produce and to distribute. But not many companies take to this way of working. Why shouldn't the design for a new product, providing it has appeal, be worth as much as it costs to advertise it? Try to get it! Perhaps eventually the designer's fee will be based on a percentage of the estimated tool cost. If the dies cost \$100,000, the designer gets five, or eight, or ten per cent. There are no rules as yet. I once quoted a price

which seemed reasonable to me, but when the appliance was made, it sold so rapidly that I discovered the company's profit on two and a half days' production paid the entire design fee. You can imagine my chagrin!

Some of the widely publicized fees of famous designers have done a great deal of harm. They have frightened off manufacturers who have a real desire to improve the appearance of their products, and have become a boomerang to the designers themselves. They have sometimes been out of all proportion to the importance of the product. And when the fees are being discussed, Dame Rumor does not lower the ante. A middle western designer told me that he knew as a positive fact that Henry Dreyfuss had obtained \$10,000 for designing a trademark for General Electric. Mr. Dreyfuss assured me that he had obtained somewhat more than that, but that the job included two and a half complete refrigerator designs. The trademark was merely part of the bigger job.

I am the last person to declare that good design is not worth good money. Whatever Egmont Arens got for his Eight O'Clock coffee package job for A and P, it wasn't enough. I'm willing to wager that that package has sold almost as much coffee for A and P as Major Bowes has for Chase and Sanborn.

If the manufacturer has a continuous styling problem, the designer may sometimes work on the retainer fee basis. Two or three accounts of this sort form a splendid backlog, but sometimes the manufacturer thinks he owns you body and soul. Perhaps the sound-

See page 44



Indian women of the Southwest engaged in one of the most ancient handicrafts.

BASKET WEAVERS OF THE SOUTHWEST

BY DOROTHY REYNOLDS

Of all the traditional Indian handicrafts of the Southwest, basketry is the oldest, for woven vessels of various shapes and kinds have been found in the earliest cliff dwellings, while even the most ancient fragments of pottery show the marks of the osier work on which the clay was pressed and moulded into shape.

Even before real baskets were made, people entwined branches to fashion fences and weirs, or to serve as walls for their dwellings, and cut soft rabbit skins into strips, then interlaced these, with the same over-and-under weave used in the simplest type of osier work, to form cloaks and blankets.

There is no end to the number of uses to which basketry has been put. Before the coming of the Europeans it supplied almost every need of the Indian, and even today the Navajo or Apache housewife would have difficulty in carrying on her various duties if she were suddenly deprived of all her baskets and wicker-work implements.

When the Spaniards first came to the Southwest, certain tribes around Santa Barbara presented them with jars woven of twigs or rushes, and covered with a thin layer of asphalt to make them waterproof. Such wanderers as the Apaches still use their ancient *tos*, a basket-work waterproofed with pine gum, which imparts a sweet flavor to the water, which can be carried from place to place without breaking, as more fragile pottery would be so likely to do.

Such vessels are made in an openwork weave, which holds the pitch better than would a more compact fabric. The waterproofing substance is generally placed inside, together with hot stones to melt it, and the article is then whirled around and around until it has become evenly coated. Sometimes a layer is also used on the outside, but spread on so thinly that it does not obscure the texture of the surface. The *tos* usually has a round bottom so that when set down, the center of gravity is such that the vessel cannot easily be tipped over. It is small at the top,

and has handles on each side for convenience in carrying; in fact, it is of much the same shape as are the pottery jars of more sedentary tribes.

Almost every step in the process of food gathering has its own particular kind of woven vessel or implement. The Havasupi woman fastens a long, pointed basket to her belt when collecting such products as mesquite beans, so that she may have both hands free, one for bending down the branches, the other for knocking off the seeds with her harvesting fan, which is of roughly woven twigs.

When this basket is full she unfastens it from her belt, ties it to the long ends of her head-band, swings it around to her back, and starts for home. In some cases she has two kinds of containers, a small one in which to collect the seeds, and a larger one in which to transport them.

To clean away the chaff from threshed grain, the woman spreads a blanket on the ground, lifts one basketful after another above her head, and pours it slowly out, so that the wind can blow away the lighter straw. Another method is to place the grain in a big basket, which is usually moistened to keep it from scorching, then put into it several hot stones and stir vigorously until all the foreign particles have been burned away.

Even the cooking pots of nomadic tribes are often of woven reeds. Of course, such vessels cannot be placed directly on the fire. Instead, very hot stones are dropped into the food, one by one, and stirred around until the mixture begins to boil vigorously. When it is cooked sufficiently, the stones are lifted out with wooden tongs and set aside until it is time to prepare the next meal.

Various kinds of baskets are used for serving the different varieties of food. *Mush*, for instance, whether of corn meal or ground mesquite beans and piñon nuts, is eaten from a shallow, plaque-like bowl. Sieves, made in a particular weave which forms small, regular openings between the stitches, are used for separating fine meal from coarse, and similarly constructed strainers hold food, while allowing the liquid in which it was cooked to drain away.

Of greatest importance are the huge granary baskets in which are placed the beans, corn, and various grains and seeds gathered in the fall and stored for winter use. These are usually very strongly woven, and are often so large that it is impossible to lift one when it is full.

Since so much carrying must be done by the Indian woman herself, basketry, which is both strong and light, is an ideal type of vessel to use for transporting all kinds of things. The Apaches make a special pannier of twined work, of which a single one is suitable to sling over the back of a human burden bearer, while, on a donkey, two of them can be arranged so as to balance each other.

The Indian's religion concerns itself very largely with the various elements of his daily life, so it is not strange that many ceremonies should center about the harvest and the life-sustaining grains, and that, in these, specially woven vessels should play an important part.

The Washoe Indians make tiny offering or gift baskets, which they fill with the choicest grain, seeds, or acorns, to propitiate the harvest spirit and insure a good crop in the future.

The Moquis set sacred meal or bread before the altar during certain religious ceremonies, placing it on beautiful plaques or shallow plates of coiled basketry, on which their most sacred symbols are carefully wrought in bright colors. When these meal trays are made by unmarried girls, the ends are left open instead of being tucked under, and carefully finished off, as is the case when they are fashioned by the matrons of the tribe.

These same trays are carried by the women as shields while performing certain ceremonial songs and dances at the festival of *Lalakonti*, at the end of which they are thrown among the men spectators, each of whom endeavors to secure as many of them as he can.

The exact form of the shields differs somewhat from village to village. Generally, they are rather thin, but on the middle mesa a thick coiled variety is produced, much like those woven by certain North African tribes, but found nowhere else in America. The sewing is done with narrow leaves of a kind of *yucca*, dyed red, yellow, and dark blue.

Still more attractive are the Navajo sacred basket drums, also known as ghost drums. These are almost flat, and are made of twigs from a species of willow. The borders are in false braid, which passes, by a figure-eight movement, under the foundation and over the outer margin. There is a legend that in ancient days a woman was seated under a juniper tree about to finish off a basket in the old, plain way, when, all at once, the god *Hastseyath* tossed into her lap a small spray of juniper, whereupon she immediately conceived the idea of imitating it as a border.

The sacred drums have their decorations in the form of encircling bands of various widths, designs, and color combinations. At one point there is always a break in the pattern, extending straight from the center to the outer edge. This is to allow the spirit of the basket to go in and out at will, and symbolically represents *Shipapu*, the opening in the earth through which the Navajo believes that the human soul passes upward at birth, and returns downward to the spirit-world after death.

A line drawn from the center along this open pathway will invariably end at the point where the coils are finished off. When used as a drum, the hand of the medicine man must be placed on the plaque at exactly this point, and with the radial line turned eastward.

Navajo sacred meal trays are very similar, but their designs always contain some form of cross.

Though considerable borrowing has been done back and forth, the designs used by various tribes still present striking differences. Perhaps the best basket weavers of the Southwest are the Apaches, especially those of the White Mountain and San Carlos groups. They are particularly skillful in making ollas, but also produce very attractive flat bowls. Their work is evenly and carefully done, and the patterns are unusually attractive.

An Apache basket can be distinguished by the fact that there is nearly always a black circle in the center, and, from this the elements of the design radiate outward. Much use is made of both geometric figures and of animal and human forms, these two types of decoration often being very skillfully combined with one another. As the Apache is a wanderer, the women have picked up many of the motifs from other tribes, but always adapted them to their own use. No special type of stitch is employed for the border, which is finished off with the same weave as that in the rest of the article.

The White Mountain Apaches do most of their ornamentation with black martynia (devil's horn), and often the representation of this plant, itself, is used as an element of the design. On modern work the decorations are usually in black and white; specimens which are done in red and brown are old and rare.

Sometimes the baskets are sewed with strips of yucca leaf. As the outer surface of this material is green and the inner, white, attractive patterns can be made simply by twisting the strip so that it is now the outside, now the inside which is exposed. Small roots of the same plant are sometimes used to outline the figures, accenting them with a narrow, brownish line. Since their land is barren and unproductive, the Apaches depend largely on basket-making for their living.

The Pima Indians are also clever basket weavers; in fact, their wares resemble those of the Apaches in many respects, though there are certain differences which enable an expert to tell them apart without difficulty.

Besides the ordinary articles, the Pimas also make a very curious and beautiful type of carrying frame woven on a base of sticks, like an inverted pyramid with ends projecting, so as to form a sort of tripod. These can be conveniently borne on the back, and when they are set down the sticks keep them from falling over. They are entirely of coiled work, but done without any foundation, so that the interlocking spirals, arranged in various patterns, give them an appearance much like that of a coarse lace work.

The Pimas also formerly had a kind of boat called a *cora*, made of reeds so tightly woven that it was waterproof, even without the addition of pitch or asphalt.

Very beautiful plaques and baskets are made at the Moqui pueblo of Oraibi. They are fashioned from the stems of *Chrysothamnus*, carefully smoothed and dyed in brilliant hues—red-brown, yellow, red, dark blue, purple, green, light blue, and white. The work resembles that done in porcupine quills. Long or short twigs of the various colors are used as needed, the ends being hidden between the ribs and the filling of the preceding coils. Patterns of the greatest beauty can be produced in this way by a skillful weaver; some are even able to obtain cloud effects similar to those seen on Japanese screens.

The white of the background and the edging of red ocher are often applied with a brush after the article has been finished, while the finer and more complex details of the best designs are put on in the same way.

Not all Indian tribes of the Southwest are basket makers. The Mojaves, for example, obtain all that they need by purchase or barter from other tribes. The Zuñis fashion only small, rough articles of twigs, woven in wickerwork fashion. They are very fond of basketry, however, and trade their loomwork and agricultural products to surrounding tribes in exchange for fine specimens, which they store carefully away and bring out only upon special occasions.

Indian women are remarkably skillful in finding the most suitable plants and roots to use as raw material, as well as in knowing at just what season they should be gathered, and how they may best be prepared.

The Apaches use hard rods for their foundations, and sew them with yucca roots and fibers which they weave in such a way as to produce a surface almost as smooth as that of pottery. The Havasupais procure willow twigs, which they peel and split with their finger nails, into long even splints. Other tribes use bunches of grass, rush stems, the midribs of palm leaves, or shredded yucca, while in the large granary baskets the sewing is often done with broad strips of tough bark, around a rope of twisted straw.

Yucca thorns are far better than steel needles, for they can easily be worked in between the stitches, yet are not so sharp as to pierce and split the strands.

Diversity of color is obtained either by utilizing material of different natural shades or by dyeing it before use.) The outside of the yucca leaf is mottled green and brown, and the inside white, rhus is white, the martynia black, one kind of yucca has a red root, and one variety of sedge a white. These natural colors can be further varied by the season at which the plant is gathered, or by burying it for a time in mud, which darkens it or even changes its hue.

Since very early times the Navajos have been able to make native dyes of yellow, reddish, and black. The black is from the twigs and leaves of aromatic sumac, boiled for hours, then mixed with ocher and piñon gum and boiled again. Three different plants may be used for yellow, but the most common way of

producing it is from the flowering tops of the rabbit weed, to which alum is added for a mordant. A dull red is obtained from the roots of the mountain mahogany, mixed with juniper ashes.

The Moquis can make blue dye from the seeds of a sunflower. This colors the inner surface of the sewing strands a dark, almost Prussian hue, but since the outer layer is less porous it absorbs less of the pigment, and is consequently several degrees lighter. So, by twisting the strands, now one way and now the other, the weaver is able to introduce into her handiwork two distinct shades. These Indians also know how to make blue from a certain variety of bean.

Of late years aniline dyes, which are so much easier to obtain, have largely replaced the native vegetable ones. Occasionally, instead of coloring the material before weaving, a whole basket is made of a single light tint, and the pattern stamped or painted on it after it has been completed.

Most of the designs on Indian baskets were doubtless originally symbolic, though many of them have become so modified by centuries of use that nobody now knows what they represent. They often bear little resemblance to the things for which they stand, and in some cases the same figure has come to do duty for several different objects. As a rule, the only way of finding out with any degree of certainty what a certain symbol means in a given basket is by asking the maker, herself.

Many of them depict natural phenomena and objects, such as clouds, lightning, mountains, lakes, and rivers. Animals, human beings, and various things associated with the daily life of the tribe are common, as are also figures connected with ancient beliefs.

On their religious plaques the Moquis show almost exclusively personages and creatures which they believe of supernatural significance—the Corn Maiden, the sky birds of the four cardinal points, the sky god, and similar mythical creatures. Even the colors are symbolic, for yellow represents the north, blue the west, red the south, and white the east.

The masterpieces of the very best basket makers are

woven as evenly, and almost as finely as if they were cloth. Such articles require months of labor for their completion, for every strand that is used must be carefully selected and prepared before the actual weaving can be begun. The finest workers never make any two pieces exactly alike, for they believe that if they become mere copyists, either of their own handicraft or that of others, the creative faculty will desert them, and they will no longer have the power to invent new designs when they may wish to do so. Their work is done without any pattern except that in the mind of the artist.

As soon as they are able to handle the splints and twigs, small girls are taught by their mothers how to make baskets. They begin with the simpler and coarser kinds, gradually progressing to the use of finer materials, and the managing of more difficult weaves and more complicated figures. Some children no more than eight years of age are already quite skillful at this handiwork.

Among the Apache Indians, each woman formerly hid her best baskets away from sight until after her death. As part of the burial ceremony the members of the tribe performed a dance around a huge bonfire, and, as this dance ended, the masterpieces were thrown into the flames. Certain other tribes save a woman's best specimens to bury beside her.

In olden days the wealth of a family was largely reckoned by the number and beauty of the baskets it possessed, and the most desired quality in a woman was her ability to produce them. Indeed, in those times when the purchase of wives was an accepted custom, the one who was most skilled at this work commanded the highest price.

Nowadays, though basketry is less extensively used than formerly, there are still many purposes for which it is the best available material. And, besides, the Indian woman has had, of late years, an opportunity to develop yet another side of the industry—that of making articles to sell to tourists, or to art and curio shops where they can be obtained by the many people who have become interested in collecting such beautiful hand-made objects.

APPRECIATION AND EXPERIENCE

RAY FAULKNER, UNIV. OF MINNESOTA
EDWIN ZIEGFELD, OWATONNA ART PROJECT

What is appreciation? Frankly, we do not know. However, it is safe to say that it is a complex term including attitudes, knowledge, original and developed sensitivities, experience and other factors. It unquestionably varies in degree and in proportion of factors operating from individual to individual. When you say, "I don't like that picture!" you are expressing an appreciation, and when you say, "That machine-made vase is an imitation of old Chinese work," you are also expressing appreciation. If you can tell an etching from a drypoint, or if you know the dates of the Italian Renaissance painters, you have made a beginning. But you have made an equally important beginning if you are conscious of the beauty of modern automobiles and many ten-cent objects. Do not be alarmed if your appreciation does not conform to your neighbor's.

How is appreciation developed? Again we can give no cut-and-dried answer, but even a limited observation of individual differences will show that all people do not reach appreciation by the same road, and it is unwise to have them attempt it. Appreciation is a personal matter, and if one is interested in developing his, it means a certain amount of activity on his part. The instructors should place varied materials at his disposal, and help him to use them, but the individual is in control. Therefore, he should be encouraged to start thinking, check over his own knowledge. Trying to find reasons for his likes and dislikes, will aid appreciation. Checking his attitudes and beliefs to see if they are consistent and experimenting with materials in a laboratory are vital moves in the right direction. The process of appreciation like that of learning is an individual matter.

Art is fundamentally the solution of human problems. It is a means of adjustment or adaptation to the conditions under which we live. The variety of problems and solutions can be grouped under three main classifications. The first is the human problem or the problem of expression. Why do people make things called art? What is art? Is it limited to music, dancing and painting? Can machinery produce art? What are people trying to "say" in art? What is the relation of art to life? The second is the formal problem or design. Why are some houses better looking than others? Why do some paintings seem to be immediately satisfying aside from any consideration of subject-matter? What are complementary colors? What is the basis of design? What principles have been found useful? The third classification is the material problem or materials and processes. What are the factors in architectural construction? How is an etching made? How are advertisements printed? What is rotogravure? Should objects made from clay imitate those made from metal? What is meant by "expression of material"?

Each and everyone of us is an artist to some degree.

We follow the same processes when we select a necktie or a chair as an artist does when he chooses a particular pigment. Like the artist we are solving a problem. Like the artist we are combining existing elements into new combinations. The chief difference lies in the degree of skill which is employed in working out the solution. Some people have spent most of their lives developing their sensitivity to form and color, and to them we apply the name of artist. But there is no sharp dividing line between the people who design and the people who only choose automobiles.

For some time past the connection between art and life has been obscured by a variety of circumstances. People were so occupied with commerce and science and exploitation that there was little or no time to devote to the mere problem of enjoyable living. Under such conditions, art is likely to seem apart from the stern realities of life, and it assumes the role of a needless appendage. It becomes a thing of the concert halls and the art museums. Art is purchased or borrowed from other people rather than developed out of existing conditions. This idea reaches an extreme in several theories of art that are based on the assumption that art is essentially useless. It is easy for one who has experienced art to realize that nothing could be further from the truth than this. In vital teaching art becomes the solution of problems which occur every day.

Two houses may fulfill their utilitarian functions equally well, and yet one of them may be more pleasing than the other. We say that it is better looking, that it is interesting, or that it is "right". The basis for these statements is the way in which the elements have been combined. They are not awkwardly combined, but are developed from a total unity.

Although the first function of form is to satisfy the utilitarian requirements, its second function is to establish an efficient and pleasing relationship with our habits and patterns. In other words, the pattern of the art object must be related to the pattern of the observer. In spite of our widely different natures and experiences, there seem to be a few factors in arrangement which we all find pleasing. There are very few of us who can long admire a building which appears ready to topple over, for a lack of balance in any art form distresses even the untrained. Then if we are faced with a new object, we like to have our vision simplified by having some parts of it emphasized. These, of course, should be the important parts. For example, if we are trying to enter a building, it would be unfortunate to have our attention strongly attracted to a window rather than to a door. A few design principles have grown out of these fundamental ways in which we see things, and it should be the aim of art education to explain design or organization as the outgrowth of a second class of human needs to which the work of art must be functionally related.

CRAFTS AND EDUCATION

In my philosophy the creative artist should give life to craft both as teacher and producer by evolving design out of contemporary experience and by building that creative evolving into a product. This eliminates all stereotypes both in design and experience, all copying, all dependence on the past as sources of experience and all primary emphasis on technical skill. One would think that these items could be accepted as axioms

RALPH M. PEARSON.

Despite an affection for, and a belief in the virtues of all Crafts, I find great difficulty in returning specific answers to your questions. Circumstances alter cases so completely. The rehabilitation of Village Crafts and Industries (as I believe has been attempted in New Hampshire, etc.) would be wholly to the good. The eruption of intense craft activity in the Bronx might be—would be—dreadful.

My own opinion is that a craftsman's hands are the antennae of his soul, but craftsmen are nearly all dead—they breed only in Guilds and by long apprenticeship, and our machine age is fatal to such incubation. One may, I think rightly, argue that brain workers need some different rhythm in their activities to exercise other than the intellectual cells, and for them, and any other worker subject to nervous strain, craft work offers a complete restorative. Whether the work is significant, or merely a hobby, depends upon the individual. I have just been looking at an illustration of a magnificent quilt, of good traditional design and superb workmanship. It was made by an out-of-work miner's wife in Durham, England. She had to get up at four A. M. in summer to find time for it, and keep doors and windows shut because of the smoke and coal dust in the air—I also know of women and men who play Bridge seven days a week.

It is logical to suppose that with increased leisure all workers will wish to employ their spare time in some attainable creative sphere, but the human race is not yet strictly logical. Of one thing I am sure, the old craftsmen (or rather the young apprentices of those old dogs who can't learn new tricks) would have used every new technique and material at their disposal.

Finally, I believe that the maximum art quality in the output of the machine will be obtained only when its design is originated and supervised by highly trained craftsmen. There is a case for a national subsidy for a School and Foundation for those best qualified—the economic finger points to fewer and fewer patrons of wealth and taste who alone support the fine craftsmen—and I am afraid that for some time crafts will be subdued by mass products—as piano playing has been by radio—though perhaps with less cause for satisfaction!

GEORGE J. COX.

As practiced now, crafts as a whole do more to confuse the public than to educate it. The misunderstanding and lack of comprehension of the fundamental social and artistic objectives of craftwork are painfully apparent in the mass of ash trays book ends, and letter openers, which are still the greatest achievement of our craft students.

The objectives of the craftsman as well as the craft teacher are no different than they have been for any other century. They were then, and should be now, the shaping of materials into functionally perfect articles, which give sensuous or æsthetic satisfaction. This, of course, requires the understanding of the role of art and the character of the particular material through which one wants to express one's own experiences.

The significance of the material for craftwork depends to a considerable extent on the frequency with which this material is used in our age. It seems useless to try to revive materials which have lost all application to our present living conditions. On the other hand, it is fruitful to experiment with the creative possibilities of, let us say, Catalin, glass, aluminum, etc. In this way, a real and tangible influence could be exerted on the industries which employ these materials for the production of mass articles. Craftsmen would again establish a valid standard of taste, and act as pacemakers for those less imaginative than they.

There are only two main differences between handiwork and machine work; (a) the tool that produces; (b) specialization which prevents the worker at the machine to retain responsibility for the entire article, since he is hired to do only one part. Therefore, it remains for the craftsman to visualize and create the entire coherent and inter-related structure of an article. The proper understanding of the effect of the tool on the shape, texture, and finish of merchandise should lead to a like understanding of the influence of the machine, which after all is nothing but a tool itself.

The extent to which the tool has created the replica of the imagined product would be one way of gauging success or failure. However, there are many others just as good. To what degree does the article in question serve its purpose? How accurately is this purpose achieved technically and how closely is it related to creative invention? How fitting to the material is the shape, size, texture, and color. What is the final effect of the article on the senses?

PETER MULLER-MUNK



A Philosopher by Paul van Vliet.

CHARACTER DOLLS

ALFRED G. PELIKAN

The interest in the representation of the human figure is as old as civilization itself. There is hardly any form of art in which the figure has not been made use of in a great variety of media and materials from the most realistic representation to the most abstract decorative pattern. In the teaching of art we find that the interest displayed in the human form begins in the kindergarten and continues throughout art education. Besides drawing and modelling from life, we have the caricature, the cartoon, the comic strip, the animated movie and many other forms of creative expression in which the figure is used. The making of dolls and puppets not only interests children, but also adults and many interesting performances have been put on in the schools with cleverly designed puppets made by children in the elementary and secondary schools. A new type of figure, which for want of a better name might be called an interpretive figure or character doll, has been worked out by a young Dutch art teacher, Mr. Paul van Vliet of The Hague, Holland.

During the recent International Art Congress in Brussels, I had the pleasure of meeting Mr. van Vliet and seeing some of these remarkable characterizations. These figures, which are to be exhibited in England and will later be shown for the first time in America at the Milwaukee Art Institute, aroused so much interest that I asked Mr. van Vliet to tell me how he makes these figures and to forward me some photographs. Mr. Payant, editor of Design Magazine, kindly consented to use this material in an early issue of his publication which has shown such remarkable progress in the past few years.

Briefly, Mr. van Vliet's story is as follows: "When I was young I always liked to make dolls at Christmas time or on birthdays and put a present in them. These dolls were made to celebrate a particular day and represented something which related to the person who received the present. When I was nineteen years old, I made an old man for a bookshelf which was made by my father who was a member of Parliament and who



TRANSITORINESS
ON THE LEFT

ARROGANCE
ON THE RIGHT



often, in his spare time, made things for us. I would have a decoration on that bookshelf and thought and thought and at last made a doll with long legs hanging over the books like a bookworm. I called him 'l'homme qui ne sait le trouver' in French. It was part of myself. I too, could not find my way in life. His legs were made of an old shawl of my sister, his coat of the silk lapels of an old evening dress of my father which I inherited and used in plays. The body was made from wire and cardboard, the head of rags, and filled up with wet old newspaper. He is now nearly twenty years old and still sits on my bookshelf in our living-room. The whole family is fond of him and when he is sometimes at an exhibition, we miss him quietly sitting in our room, studying his book. Nobody can buy him, not for a thousand dollars. He is the ancestor of all the others.

"Two of my friends asked me to make such a doll for them. I tried it, but could not copy my first one and so I made two others, a philosopher and a Pierrot, who had to look cheerful and could not. I tried to make them so that they were not too realistic and so that the most important thing was the expression of the head. When these two were ready, it was difficult for me to know what to ask for them. I inquired in

an art shop where art articles of all kinds were sold. They told me to ask fifty francs each! I could not believe my ears. That was the sum I lived on for a month in those days. The director of the shop asked me to give him the dolls on commission if my friends would not pay that sum. They would not . . . such a sum for a doll. So I brought the two to that art shop, which sold them for me in a week and made me a rich man at once. It was a *good thing*. I acquired self-confidence and when a new idea came into my head, I tried—even as today—to demonstrate a character in it. Sometimes it was, and is, very difficult to find the appropriate colours. I sometimes go to twenty shops to seek a piece of cloth not larger than a quarter meter and the assistants don't understand a *man* who is so difficult to please for such a little thing. That's a privilege for the ladies only. Several of my wife's friends who know my hobby send old clothes and rags and sometimes we must laugh about the strange collection of clothes, old trousers, fur, etc., which enters our house; but the combination of colours and stuffs often gives me a new idea. The whole lot is kept in an old Dutch chest of drawers (from which my wife sometimes steals something when she is sewing clothes for our children). It is a funny thing when I am

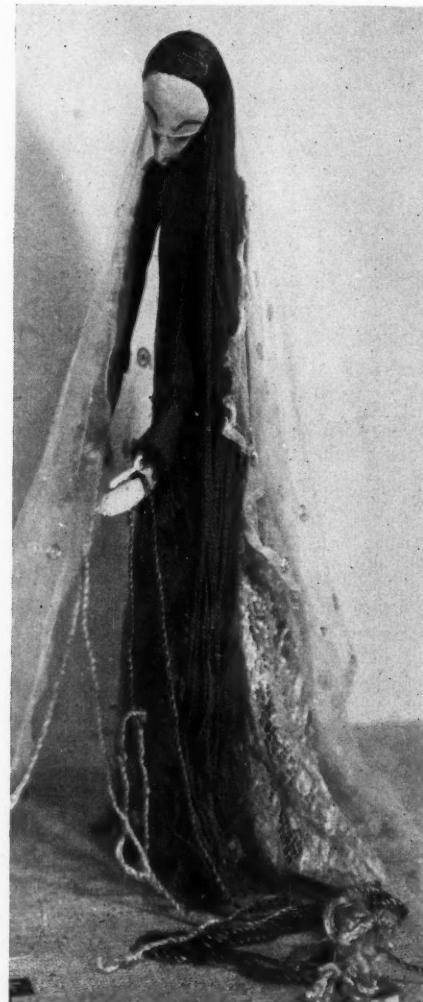


PIED - PIPER OF HAMLIN



CARICATURE
DRAWINGS BY
PAUL VAN VLIET

● AUTUMN, RIGHT



making a doll. The whole room is littered with papers, wire, wood, glue, rags, wool, paint, etc., and from all this rubbish grows the dolls. I am only satisfied when it is not realistic, but when it is a representation of a character or an idea. Therefore, the name, Character Doll.

"First it was very difficult for me to sew, but the more I practiced the more success I had. I sometimes asked my sister and afterwards my wife to help me. Sometimes people asked me with sarcasm, 'You, a man, sewed it all?' But it was difficult for others to make the things as I wanted them and the ladies did not always have the time, so I liked to do it myself and now I always do it without help. Because I like to draw caricatures, I also like to make them in cloth, and a newspaper critic wrote in 1930 when I had an exhibition that I had a good eye for the vices of other men! Not a compliment by any means."

It is interesting to note an important point which is of educational significance, namely, that the materials are inexpensive and the tools the most simple and easily available. Imagination, resourcefulness and manual dexterity are the prime factors needed in this unusual creative problem.

TOOLS AND MATERIALS FOR THE CRAFTS

By MARGUERITE MARQUART

There is an increasing responsibility in our schools for good design and skilled craftsmanship. America needs men and women of taste and appreciation, not only to revive an interest in handicrafts and to preserve in household and personal belongings the beauty and fitness often lacking in machine made articles, but there is need of something of far greater significance, the influence in the community of the happy, contented artisan. America needs men and women to create beautiful and useful things, people who have dexterity of hand, guided by intelligence and love of the artistic, in order that the satisfaction which comes from hand-made products may be one result of our machine made leisure. Wall paper, textiles, furniture, pottery, printing, block prints, carving, metal work, jewelry, weaving, needlework, all are crying to be carried out in materials—all need the stimulus of an interested eager group of young people trained in present day craftsmanship.

Beginning with the earliest grades where the desire to "make things" is so strong, many varied materials should be available. Many of these can be waste materials, empty containers, scraps of fabric; others are those listed on the following pages, many of them supplied to our schools. This article is submitted in the hope that more children may be permitted to experiment with materials, to use them creatively, in carrying out plans of their own devising, learning through experience that fitness to purpose is the first step toward Art.

Alcohol—Wood alcohol is used for thinning shellac. Shellac brushes may be cleaned with alcohol but a less expensive method is to wash them in a strong solution of household borax.

Bias Binding—A folded bias strip of cotton material, ready to stitch over seams or raw edges. A good finish for articles made of oilcloth.

Brads and Nails—Brads are made with very small heads, nails with larger, flat heads. Brads are useful for small wooden construction projects and for places where a nail "head" would be conspicuous.

Brushes—Brushes are numbered according to size. **Watercolor brush No. 7** is a medium size, suitable for work on small paper and for details on larger paper. **No. 20** is a large brush, suitable for washes and work at the easel or board. After using brushes, wash, dry lightly on a blotter or cloth to "point". Brush points should be protected by standing upright in a jar. **Flat bristle brushes** are used for oil paint. Only the tip of

the brush should carry the paint. To clean, wash first with kerosene or turpentine, then with soapy water. Gold Dust is the best cleaning medium. If the same brush is to be used again the next day it may be kept in a jar of water without washing. A *soft bristle brush* or *large camels hair brush* is best for shellac. They must be cleaned with alcohol or strong borax solution.

Burlap—Coarsely woven material of heavy rope-like threads, in natural tan and other colors. Suitable for bags, rugs for the doll house, table mats, and as a foundation for hooked rugs made with cotton roving or rag strips. It may be stencilled with oil paint. Consistent materials, as jute or raffia, may be couched down in designs or drawn through in stripes after several threads have been removed. Germantown yarn also may be used for stitching blanket edges or for coarse embroidery.

Cambric—A light weight cotton fabric, suitable for making stuffed animals, rag dolls, doll clothing, bean bags, etc.

Canvas—A stiff material or even wide mesh, suitable for coarse cross stitching or for running in lines of colored yarn.

Cardboard—Bristol board is a heavy white board suitable for color charts or class posters made with colored paper or ink. Does not take paint well. **Chip board** is a stiff gray cardboard suitable for mounting, for making weaving looms, and for many construction problems where strength or support is needed. May be used as a background and painted with show card color. **Manilla tag** is a light weight, shiny, ivory tinted board, easily cut with scissors. Good for small construction, booklet covers, etc. Does not hold shape for large projects, nor is it a good surface for water color painting. **Fiber board** is a heavy composition board good for building large community structures, making tiles, cutting out animals, etc. For inside cutting, as a window, bore a hole within the space to be cut out, insert a coping saw blade, attach coping saw frame and saw out. See *Coping saws* under "Tools". Fiber board may be sawed up into usable sizes with a cross cut saw. The animal or part to be made is designed and drawn on the board. It must then be cut with a coping saw, and painted with show card or oil colors. Show card colors should be shellacked for permanence.

Chalk—Blackboard—colored. See "Crayons".

Cheesecloth—Loosely woven light weight material suitable for tie dyeing, block or stick-printing. Since

it takes dye easily it is a good material for costumes, scarfs for dancers, etc.

Clay—Clay is one of the best materials for little children and should be kept always available. *Gray modeling clay* is a soft clay prepared with oil or vaseline so that it never hardens. Considerable permanence, however, may be given by shellacking all except the base of a modeled object, painting it with show card colors and shellacking again. Several coats of shellac are better than one. Some difficulty may be experienced in making the first coat of paint stick, but persistence and rather thin paint, will bring success. Plastic clay is a good first modeling material, particularly suited to creative work, because it is easy to handle and may be used over again. Marbles, beads, fruits, bowls, and even animals and people are readily modeled by the youngest children. Care should be taken that the children keep their work "round", and for this purpose the thumb is the best tool. Only bricks, tiles, or other flat objects should be made by patting the clay into form on the desk. Orange wood sticks, "Tongue depressors", heavy wire hairpins tightly fastened to a handle, are tools that will help the more experienced modeler. *Dry flour clay*, or *potters clay*, should be poured into a pail and enough water added to make a thick dough. This must be kneaded on a table or plaster of paris "bat" and then "wedged" until smooth. Wedging consists in throwing one part of the batch of clay forcibly onto the part remaining on the table, then breaking the mass again in two, continue throwing until all the air bubbles are forced out. Objects made of potters clay should be modeled carefully, with walls of even thickness. This type of clay should be baked, or fired, for permanence. If Dextrine is added before moistening it becomes hard without being fired. A tablespoonful of Dextrine should be added to every pound of dry clay flour and thoroughly mixed. When prepared with Dextrine it must be kept in tight tin containers. Dextrine is sometimes mixed with the flour and water added at the factory. This clay is delivered in tin cans ready for use. Unfinished work should be wrapped with a wet cloth, and if possible, be kept in tight tin containers until finished. Use show card colors and shellac to finish.

Cotton Batting—A useful material for stuffing soft cloth dolls or animals.

Cotton Cord—A rather hard surface light weight cord—good for some finer forms of weaving. *Dexter cotton*—White soft cord good for sewing with large chenille needles. *Rainbow pearl cotton* is mercerized and comes in many colors. It is suitable for decorative stitching on unbleached muslin or colored cotton cloth. *Sewing cotton*—For hemming, sewing seams of rag dolls and animals, etc.

Costume Figures—Paper Children No. 1—Large

doll and little girl figures printed on manilla tag. Patterns for dresses that go on and off are included. *Costume Figures—Third Grade*—A printed figure representing a child of third grade size. Useful in posters and cut paper illustrations where a boy or girl figure is needed. Should be appropriately dressed with colored paper. *Happy Family*—Small printed figures of members of the Family—Father, Mother, Children, scaled in proportion to suit a doll house made of orange crates. They have suitable work and dress clothes printed on various colored papers so the children can choose the appropriate clothes and have some choice in color.

Crayons—Wax—Brilliant, soft, responsive. Good drawing material for young children. Older children will enjoy making "murals" on unbleached muslin. Wax crayon on muslin is made washable by placing it wrong side up on smooth wrapping paper, and pressing with a warm iron. *Marking crayons*—Large, wax crayons suitable for work on large papers. *Blackboard*—Colored blackboard chalks used on large papers, preferably on easels, are excellent for creative work. They cover quickly, are intense in color, and easy to use. Blackboard chalk is admirably suited to making scenery for a play, background for a sand table, as well as individual problems at the easel. Smudging may be prevented by spraying on "Fixatif" or shellac diluted with alcohol. This, however, changes the color somewhat. The best method for protecting chalk drawings is to cover them with light weight paper.

Crochet Hooks—Steel—For crocheting with Dexter or Rainbow cottons or other material of similar weight.

Dowels—Wood—Round wood dowels are useful to supplement the scrap wood brought in by the children for use in their building projects. Wheels for toys may be sawed off and sand papered smooth. Because dowels are easily sunk in wood they are practical to use as uprights. To do this use a brace with a bit the size of the dowel and bore a hole part way through the foundation board. Put in a drop of glue and insert the dowel.

Dye—Tintex—A cold water dye useful where permanence is not desired. Cheesecloth, cotton, paper, sawdust, raffia, sponges, etc. may be dyed with it.

Fasteners—Useful in cardboard construction to take the place of glue.

Gingham—Blocked cotton material in white and one color, also in plain colors. Use with Dexter or Rainbow cottons for decoration, utilizing the blocks as a framework for the design, or with plain gingham applique—Dolls' dresses, breakfast linens, etc.

Glue—For use with wood, fiber board or heavy cardboard where strength is necessary. Press firmly or hold with clamps while drying.

Jute—Coarse cord, appropriate for woven bags, heavy crocheted mats, or for threads drawn through, or couched on burlap.

Muslin—Unbleached muslin—suitable for rag dolls, patch quilts with running stitch embroidery in Rainbow cotton, lunch cloth and napkins, background for murals, etc. Should be washed first to remove sizing if stick or block printing is applied. It makes an excellent background for applique. Tops of musical instruments, drums or tambourines may be made of tightly stretched muslin, shellacked.

Needles—Chenille No. 20 sharp points. A coarse needle for sewing with yarn or cord. **Raffia**—A slightly thinner needle, with blunt points. **Weaving**—A long, flat needle. Spring top makes easy threading for cotton roving or rags. **Sewing** No. 8 sharps. A medium sized needle for general sewing.

Oilcloth—Shiny oilcloth in beautiful colors. Excellent for mats to go under plants, for table covers, or flat bags. Decorations should also be of oilcloth, in contrasting colors, glued on. Edges are best finished by binding with bias tape, though heavy wool, in blanket stitch may be used. Muslin is a much better choice than oilcloth for dolls or stuffed animals.

Outing Flannel—An excellent material for stuffed animals, bean bags, hot dish mats or holders. Yarn is an appropriate material for decorative stitching. Felt or flannel applique may be used for decoration.

Paint—Oil Colors—Enamel, flat paint or stain should be used on wood or large surfaces of cardboard or fiber board. All are thinned with turpentine, and brushes cleaned with turpentine and a strong Gold Dust solution. Paint must be well stirred with clean sticks before using. Only a little oil paint should be used at a time, and that should be worked thoroughly into the wood. Enamels may be combined with Flat paint if a different color is desired, but not with Duco or Lacquer which are not mixed with turpentine. These must be thinned and brushes washed with Lacquer Thinner. A fairly good substitute for Lacquer Thinner is a mixture of alcohol and turpentine. **Watercolor** paints are either transparent or opaque. Opaque paint or Show Card colors come in glass jars in highly concentrated form. Considerable water may be added without changing the intensity. Diluted paint for large areas, and distant objects, and intense color in small touches make the best pictures. Transparent color schemes in hard cakes and semi-moist in pans. For both kinds plenty of water should be used as the painting proceeds, as the chief charm of water color is in its clear transparent quality.

Paper—Heavy Construction and Cover paper are best for booklet covers, poster backgrounds, and light weight construction. **Gold and Silver** are for decorations, to be applied to a heavier background. **Cross section** paper is a help in freehand cutting of letters, in making designs to be carried out in checked ging-

ham or canvas, and for rhythmic borders or surface patterns. Because it makes the drawing of square corners easy it is often used for the final plan for a woodworking problem. **Gray drawing** paper is a good background for pictures made with black crayon, or snow scenes using blackboard chalk. It is excellent for pages of booklets. **Manilla** paper is the best all round material for crayon, transparent and opaque watercolor illustrations. Large size paper should be painted with No. 20 brushes, and used at an easel, on drawing boards supported by the chalk rail, or fastened to the blackboard with gummed stickers. **White** paper is best where particularly clear color effects are necessary, as stained glass windows, etc. **Bogus** paper is an excellent background for colored chalk pictures, for night scenes, for sand table backgrounds, for light weight construction, or for covering interior or exterior walls of houses. **Newspaper—Unprinted**—A good paper for practice in freehand cutting and watercolor. This is the best paper to keep available for unsupervised creative drawing. **Folding** paper and light weight poster paper are best for all cut paper work. **Wrapping** paper—Tan Kraft wrapping paper is a good background for a community painting project. The drawings should be strong in color with plenty of black. Murals, large panels or a completely covered backboard are possible since the paper comes in rolls.

Paste—Book paste has a slight glue content. It should be kept well stirred down in the can. Keep top of can tightly closed when not in use. Pasted articles should dry under pressure.

Pens—Lettering pens are useful for a primary teacher to have for labels and to letter the children's names for their illustrations at the bottom of their large papers.

Pins—Pins are useful in sand table work, and in work with textiles.

Punch—An eyelet punch, used either with or without the eyelets is a useful tool for craft work. The small paper discs made by the punch will be found useful as well in certain work with cut paper.

Raffia—As a material for basketry, raffia may be used alone or sewed over a rope filler, and shaped into mats or baskets. It may also be used on the sand table or project set-ups. Palm trees may be made by tying a bunch of green raffia to one end of a dowel, which is then wrapped with brown raffia.

Roving—Cotton roving in many beautiful color combinations may be used on cardboard looms for mats or pillows. The loom should be strung with the warp threads of cord, dexter cotton, or carpet warp, spaced one-half inch apart. Used with heavy rug hook and a burlap foundation cotton roving is an excellent material for hooked rugs.

Rug Hook—Used for hooking rugs, by pulling through a burlap foundation small loops of cotton rov-

ing or rags held underneath it. May be used for crocheting jute into bags or mats.

Sandpaper—This is used after all other possible smoothing has been done to the surface or edges of wood. Rubbing must be done with the grain only. To use sandpaper it is most convenient to wrap a small piece over a block of wood. Use coarse sandpaper first, then fine.

Shellac—A clear transparent glaze may be given to wood, clay, to many forms of cut paper design and painted or crayon work, by the use of shellac. It is expensive and should only be used on the finest work. Brushes should be cleaned with alcohol. A shellac substitute is now available, at a much lower price.

Stains—Since stain does not cover the grain of wood it should be used only on articles with a clean smooth surface. Brushes should be cleaned with turpentine or a strong solution of Gold Dust.

Tools—Children must learn the technique of tools for themselves by experimenting with waste material.

Hammer—Children should learn to hold the hammer with one hand, as near the end of the handle as possible. Small children should stand while hammering, developing a free arm stroke. Nails should be selected for their suitability to purpose and may be started before driving. Older children can learn to sink the heads with a nail set and fill the hole with putty. Children should learn to draw nails easily by putting a small block of wood under the head of the hammer. *Saws*—A back saw has a steel piece running along the back so there is little vibration. It cannot be used for sawing wide boards but is convenient to use with a bench hook in sawing small pieces of wood. *Coping Saws*—Coping saws are made to cut around

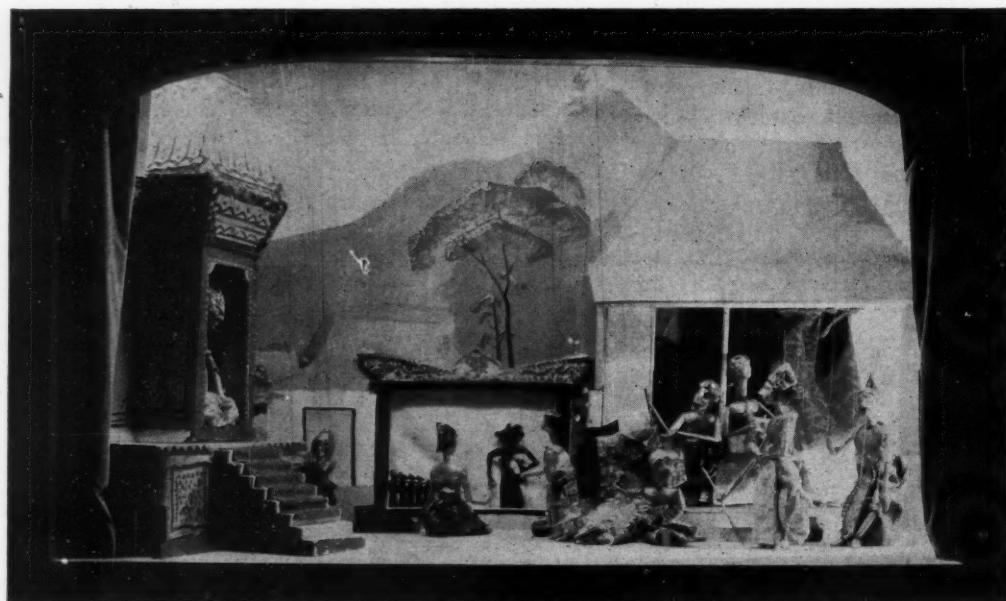
curves and delicate outlines on thin wood, fiber board or compo board. Insert the coping saw blade so that the teeth run downward and outward. The frame must be kept in a vertical position while sawing. The wood should be held firmly in a vise or with the left hand on a saw table. The *Cross Cut Saw* is used to cut across the grain of the wood. It can do the work of a rip saw as well—cutting *with* the grain. It should be held in slanting position, with the wood firmly held in a vise at or below waist level. A satisfactory substitute for a vise is a strongly made box across which the wood is laid and held in place with the left knee. One child may hold the wood for another. The line to be sawed should be accurately marked, and the saw cut started with a tiny groove, made with several quick backward cuts of the saw held vertically below the board. *Rip Saws* differ from cross cut saws in the "set" of the teeth. The cross cut saw has teeth that turn alternately to right and left, the rip saw has straight simple teeth. It is meant to saw *with* the grain of the wood.

Turpentine—Enamels, house paints and stains may all be thinned with turpentine. Turpentine will also remove paint spots from clothing.

Wheels—Four-inch wheels may be centered, small holes bored through and use for running sticks, carts, or wagons, or standards for trees, flag poles, etc.

Wood—To supplement the scrap wood brought in by the children use basswood stock cut $\frac{1}{2}$ " and $1\frac{1}{8}$ " square for axles, upright posts, frames for large structures or blocks or stands for toys, etc.

Wool—Heavy yarn for cross-stitching on canvas, decorating animals made of flannel, tying booklets, or for making hair on rag dolls.



A scene from a Javanese marionette play created by children in the Cleveland Museum and inspired by many Museum visits.



Higate Hill for Dick Whittington, above.

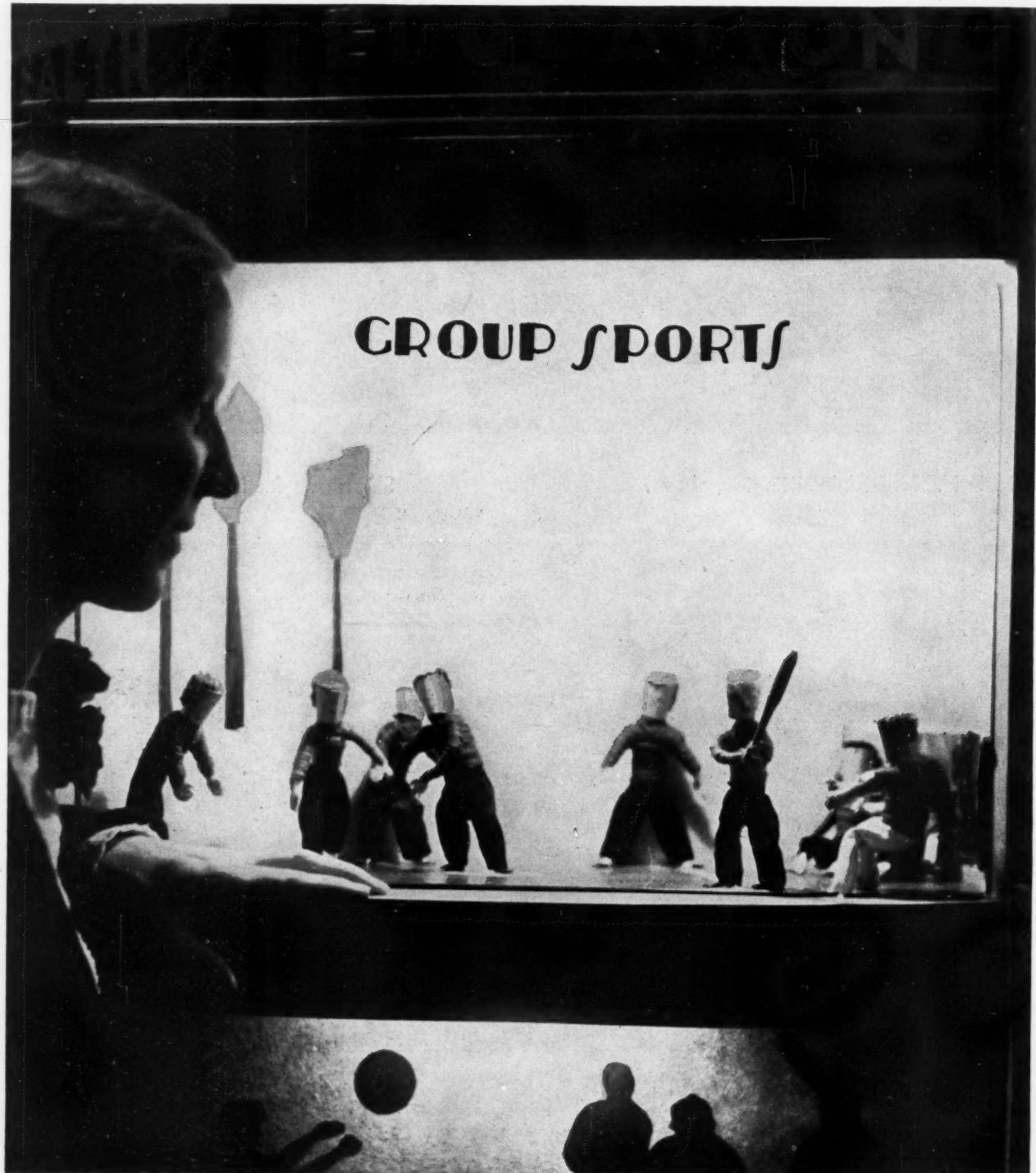
Ship scene for Dick Whittington, below.



SETTINGS FOR TATTERMAN MARIONETTES

Designed by Terence von Duren

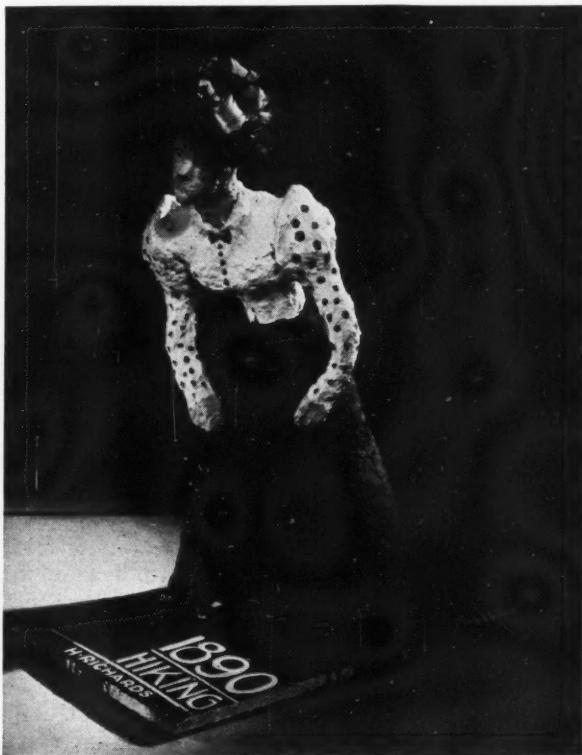
FIGURINES IN HEALTH EDUCATION

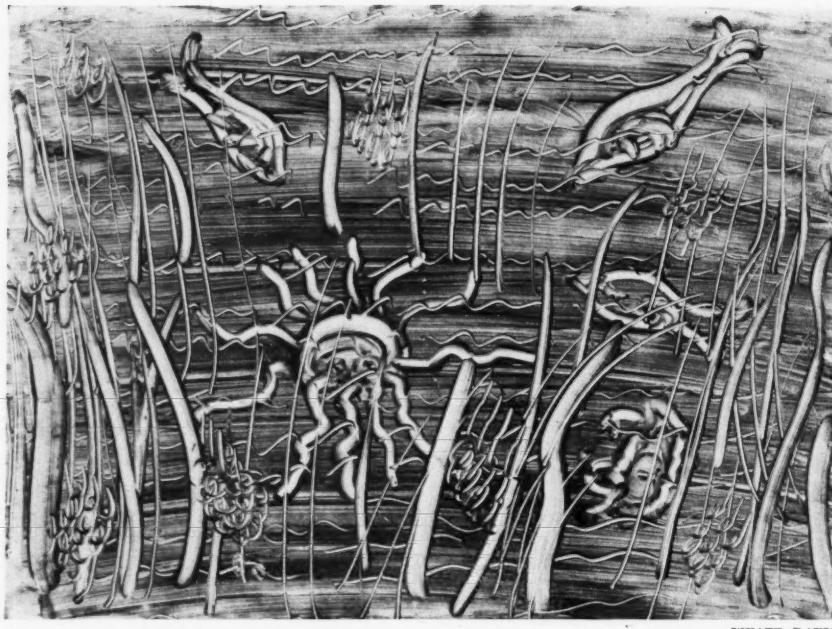


Figurines hiking and playing tennis, produced from odds and ends in a cartoon-like manner. The semblance of reality is more emphatic than a more realistic interpretation would have been. College of Education, Wayne University. Jane Betsy Welling, art instructor.



A close-up of a three dimensional set in which figures made of wire, cork, bits of yarn and cloth were used in health education. College of Education, Wayne University. Jane Betsy Welling, art instructor.





Emily Trott, a student at the Louisiana State School for the Deaf made this finger painting in soft green and white. It was shown at the Young America Paints exhibit at Rockefeller Center in New York City. The exhibit was composed of one hundred and fifty finger paintings and one hundred and fifty paintings in the new dry pigment color.

YOUNG AMERICA PAINTS

By LENORE MARTIN GRUBERT

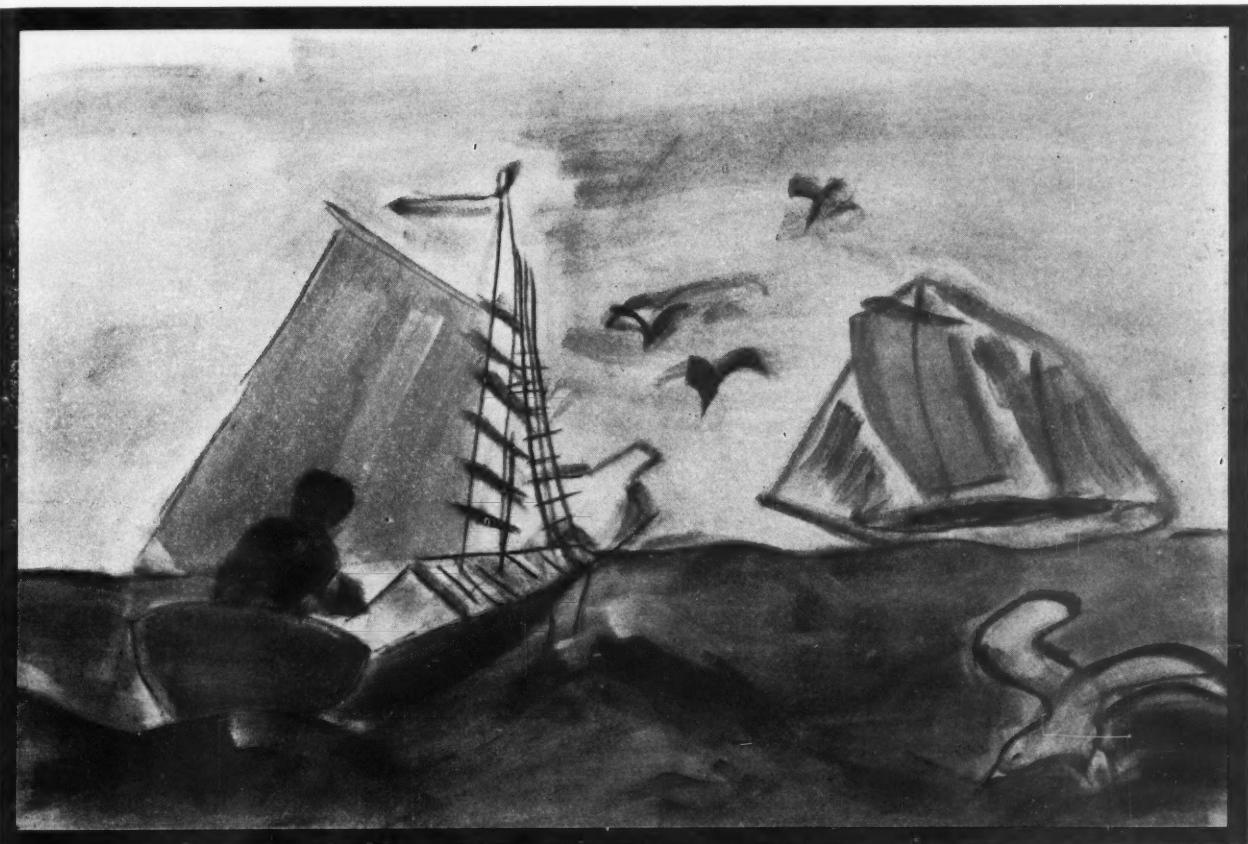
"Young America Paints", a school art show of national scope which was held on the mezzanine gallery of the R. C. A. Building, Rockefeller Center, New York City, from April 14 to April 25, attracted thoughtful attention to the creative, educative, and psychiatric values inherent in the art medium of finger paint and frescol. The compositions in the exhibit were executed by pupils ranging in age from four to eighteen years with the exception of one playful daubing by an eleven month old boy and another finger creation, "The Hand Glass" by a lady of one hundred.

Finger paints were quite accidentally devised by Miss Ruth Faison Shaw at her school in Rome during the year 1931. It is related that one of Miss Shaw's students cut his finger and after iodine had been liberally applied on the injured area the pupil proceeded to smear the iodine over a door. "He found he could

paint with the stuff." Miss Shaw with creative insight visioned, then perfected an art substance which could be applied directly to moistened paper and allow the child to use his fingers, palms of his hands, and his elbows, without the intermediary work of a brush or instrument of any kind.

The most interesting finger paintings in the R. C. A. exhibit were done by children of five, six, and seven years of age. Most of the young artists created imaginative expressions of an accidental nature inasmuch as experimental efforts of manipulation evolved lines, masses, and colors which were totally unforeseen until the child's own designs reminded him of something. A minority of pictures displayed a planning element with a preconceived end in view.

The entire collection of finger paintings manifested a spirit of joyful and spontaneous expression. Bold



WYATT DAVIS

Albert Zack, eight years old, of Public School 152 in Manhattan tried out a new art medium which enables one to paint in dry pigment color with this result. It was shown at the Young America Paints exhibit at Rockefeller Center.

rhythmic strokes displayed a directness of attack and a freedom of movement so characteristic of work which requires no fine muscular co-ordination. The innumerable methods of approach and the variety of themes depicted an amazing response to a creative situation.

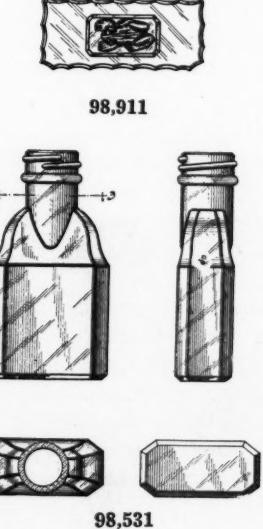
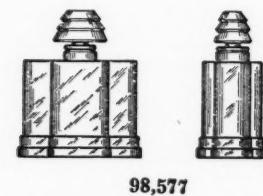
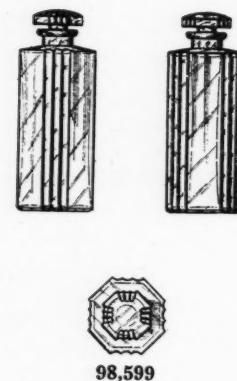
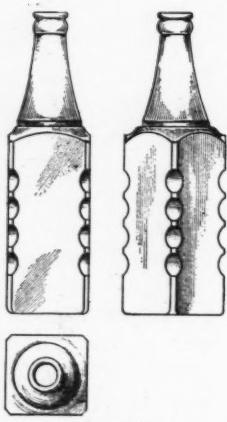
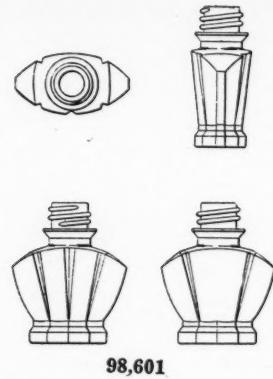
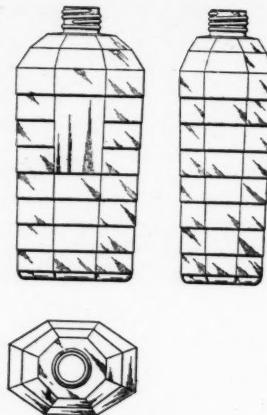
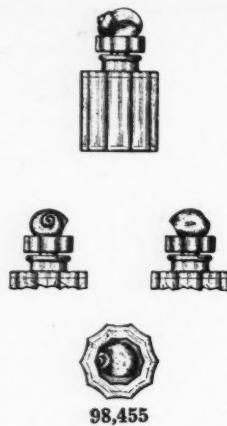
The attendant section of the joint exhibit featured studies which had been executed in a dry pigment color. Of the two hundred dry pigment compositions shown, one series exhibited a group of nudes, thirty minute sketches done by students of the Girls' Commercial High School in Brooklyn, where the first life class in a public high school has been established. Another group of pictures displayed out of door sketches of the pupils' immediate environment including the neighborhood, country landscapes, etc. A successive wall was composed of work signifying a de-

cidedly modern interpretation and technique.

The dry paint exhibition reflected the diversity of opinion prevailing in regard to current art education policies. Many conflicting tendencies were noted, namely:

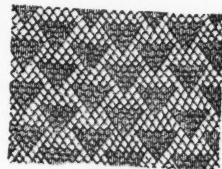
1. Creative emotional expressions vied with art work of a traditional sterile quality.
2. Vibrant color treatments challenged weak formulated harmonies.
3. Spontaneous directness defied a timid laborious technique.
4. The solidarity of three dimensional forms proved superior to flat surfaces camouflaged by superficial light and shade.
5. Fine relationship of lines emphasized the excellence of structural design in preference to static haphazard arrangements.

BOTTLES

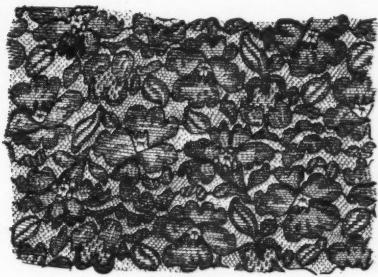


DESIGNS FOR BOTTLES AND TEXTILES R

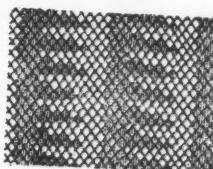
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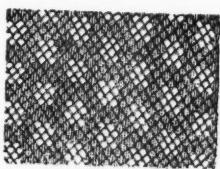
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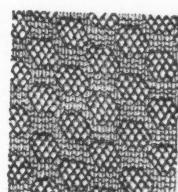
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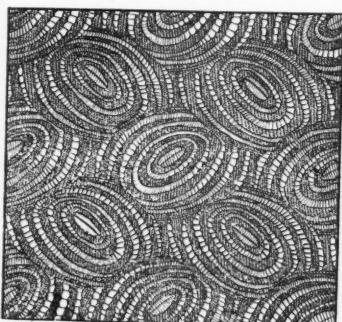
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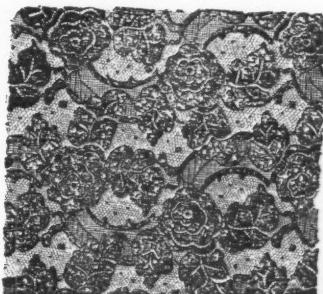
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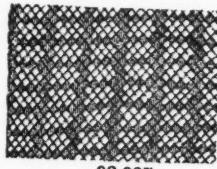
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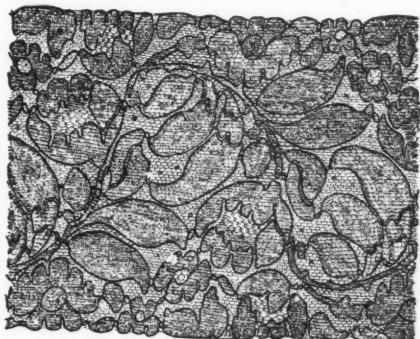
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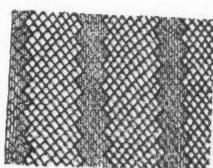
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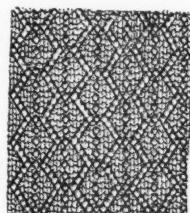
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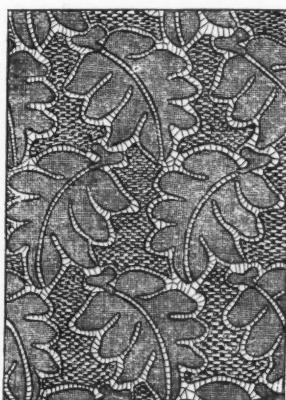
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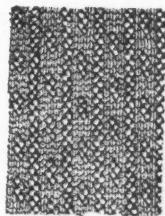
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The patent is for a period of three and a half years in most cases. These designs are published here through the courtesy of James Atkins, Patent Attorney, Washington, D. C.

RECENTLY PATENTED
FOR JUNE

A DEFINITION OF NON-OBJECTIVE PAINTINGS

Continued from page 16

and its quality depends on the consequent development of its idea and purely outlined goal. Painters whose names have been boomed by publicity often confuse collectors who lack intuition, foresight and the ability to judge real quality. The importance of a collection does not lie in its valuable pictures alone, for anyone with great wealth may acquire the most famous ones. The real value of a collection lies in its organic growth and selection, expressing the personality of the collector. A good modern collector will avoid those painters whose ability to surprise is their chief value; a surprise only works once. The empty shell of sensational brilliancy and ease of workmanship in the pictures of some painters does not grow on one who wishes to live with art, expecting development and constant joy from it. Publicity can make such painters temporarily famous, but they soon reach the level of their true value. The works of great artists do not require publicity. Timeless creations eventually win respect and deference.

A spiritually gifted collector judges himself with intuitive foresight and his belief is all that matters to him; the experience which he receives in living with works of art shapes his further demands and builds up organically the unit of his collection. Such collectors are rare and outstanding in the history of mankind. Mr. Solomon R. Guggenheim is one of these. His career in the field of mining was distinctive for the intuition he exhibited as an explorer of the earth, opening up new channels and forging ahead often in spite of predictions of failure. With courageous decision and self-reliant foresight he always turned his ventures into unusual successes. There is no accident in constant success. His success came through the ability to follow a sensitive intuition, the magic leader to achievement and improvement. This same intuitive capacity to discover the riches of the earth urged him to explore the spiritual world. His collection was made to give diversion, rest, joy and elevation to a creative mind in organic accordance with his unusual disposition to explore and love creation.

Earthly wealth had to be crowned by spiritual wealth to satisfy a man whose vision surpasses that of many other collectors. Even the great collectors of the Renaissance promoted art only because they desired a rebirth of the Greek period. But Mr. Guggenheim has recognized the spirit of a new epoch leading into the future and proclaiming the unmaterialistic, non-objective age after centuries of materialistic confusion. By subsidizing artists in whose development of unforeseen spiritual values he believed almost alone, he has protected the safety of their existence and encouraged their new creations by giving them further orders. The collectors of the Renaissance also helped to develop their epoch by giving orders to artists, but they wished only to bring back the past and not to

create a new age looking forward toward the future.

The first public exhibition of the Solomon R. Guggenheim collection of non-objective paintings is an outstanding event of lasting importance in the history of art. While thousands of museums and private collections are filled to overflowing with objective works of old masters and new masters, very few shrines of non-objective art can ever exist because non-objective art, being purely creative, is extremely rare, difficult to create, and hard to collect. Although we are living in a period contemporary with its creation those who have realized its importance have difficulty even today in finding masterpieces and in choosing wisely. The responsibility for choice is all the more personal and individual because no age-old experience of non-objective art has formed an average standard for selection.

The privilege of discovering a genius while he is alive, of realizing values which will endure and of acknowledging the greatness of a contemporary period is given to very few. These intuitive personalities are so rare that they usually become famous because they advance and help others to advance proclaiming a new spirit and a new period.

Never before in the history of the world has there been a greater step forward from the materialistic to the spiritual than from objectivity to non-objectivity in painting. Because it is our destiny to be creative and our fate to become spiritual, humanity will come to develop and enjoy greater intuitive power through creations of great art, the glorious masterpieces of non-objectivity.

INDUSTRIAL DESIGN AND THE MANUFACTURER

Continued from page 23

est pecuniary relationship between designer and manufacturer is when the artist is paid a moderate retainer fee which insures the company that he will be constantly studying its problems and not make any designs for competing companies. Then he is paid for each design when it is needed, and on the basis of the time it takes to complete. In this way the company does not feel that it must keep the designer busy twenty-four hours a day to get its money's worth, and the designer takes no chance of losing his shirt.

Now what are the requisites for the industrial designer? What should his training be? How will he operate in the future?

The requisites are that he shall have a feeling for proportion, and color, common sense about mechanics, a knowledge of materials and methods which can only be acquired by steady practice in solving appearance problems, tact, especially with engineers, and the ability to grasp sales psychology.

APOLOGY

The Zorach tapestry cut in the May issue was shown by the courtesy of **The Art Digest**. Through an error, credit was not given.

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Above is one of the Finger-Paintings by children from all over the world, shown at the recent remarkable Exhibition "Young America Paints", sponsored by **BINNEY & SMITH COMPANY**, and held at Rockefeller Galleries, Fifth Avenue, New York. Over 10,000 people viewed this Exhibition and watched the daily demonstrations of Shaw Finger-Paint by young folks from public, private and parochial schools.

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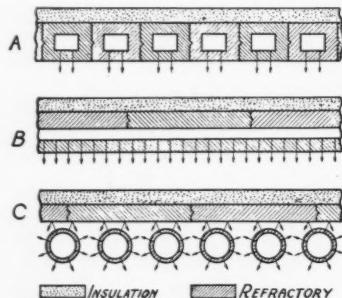
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